

love Embroidery

FRESH IDEAS WITH THREAD

NEW!

ISSUE 1 | 2020

Spring in stitches

12 FRESH DESIGNS
TO SEW FOR
THE SEASON

how to

- ✓ Transfer motifs
- ✓ Master each stitch
- ✓ Build the perfect stash



Add texture with
French knots



Transform a
tote bag!



INSTANT
UPDATES
FOR YOUR
HOME &
WARDROBE



We catch up with
Sarah K. Benning
about her passion
for stitching



MACHINE
EMBROIDERY
made easy

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Be inspired
by flora & fauna

EMBROIDER A BEAUTIFUL BEE SCENE, ORNATE
CHERRY TREE, FAIRY TALE RABBIT & MORE

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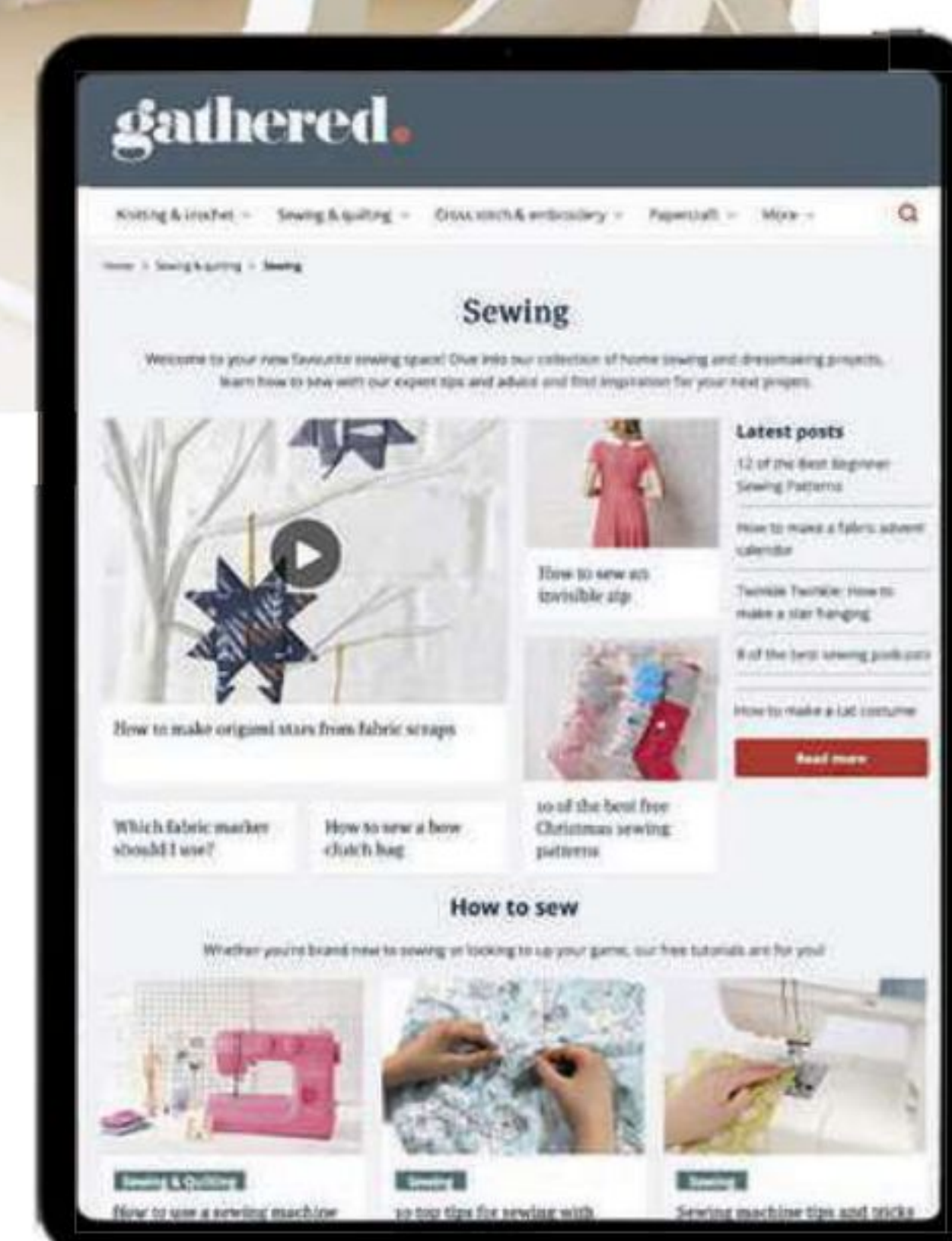
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Welcome



love
Embroidery
FRESH IDEAS WITH THREAD



We love modern embroidery! Why? It encompasses all of the best qualities the age-old craft of needlework has to offer – storytelling, exquisite stitches and hands-on making – but with a fresh aesthetic and limitless colour palette to boot! And in modern stitching, you won't find any rules... embroider inside the frame, over the frame, straight on to your fave T-shirt or all over your shoes, follow a pattern or make it up as you go along, there's room for all styles of stitching here! If you haven't fallen head over heels for it yet, it's only a matter of time...

Brand new magazine
packed with embroidery
goodness!



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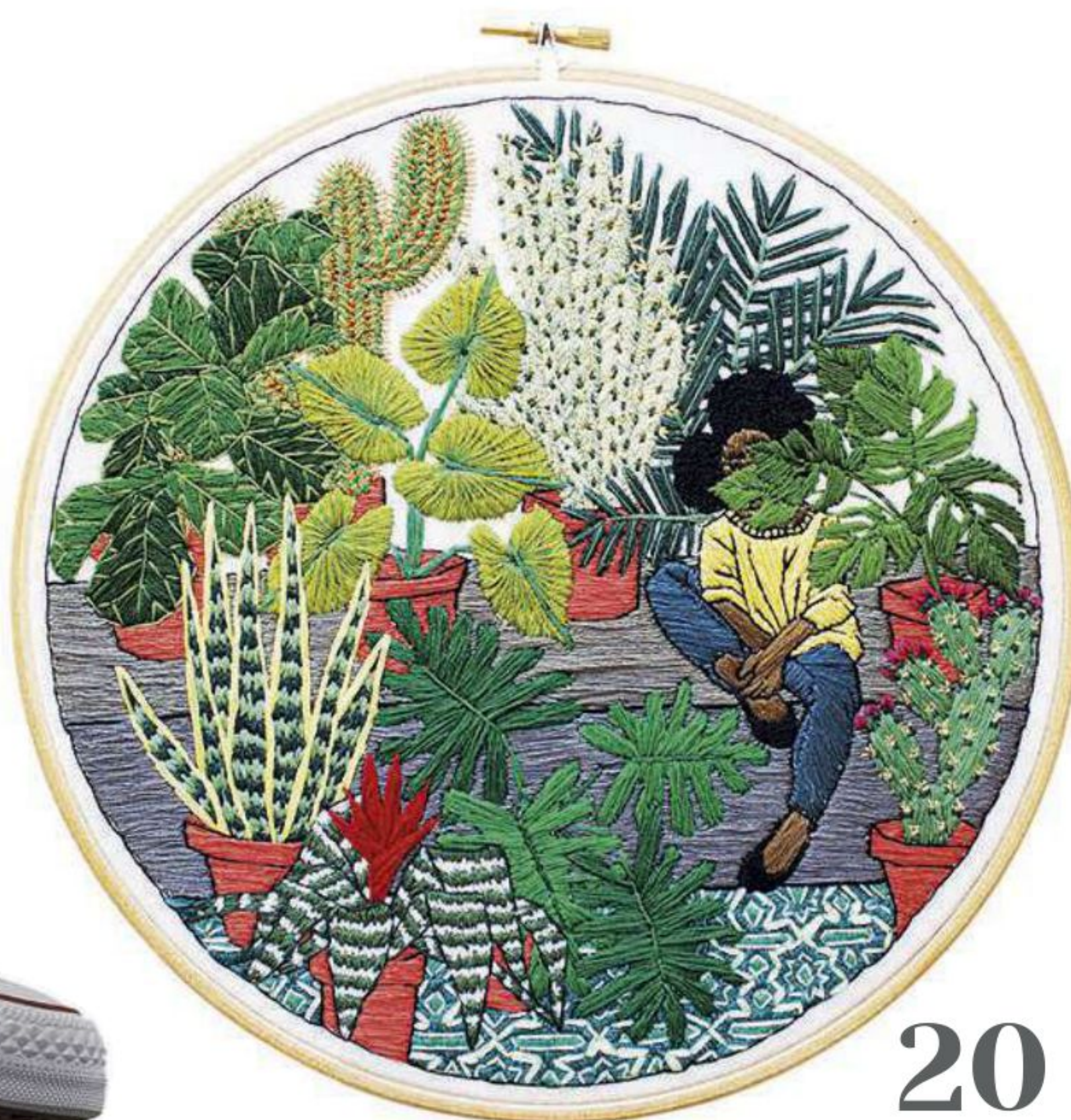
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Welcome!



Ready to create amazing pieces of art that you can hang, wear and share?

Love Embroidery shares your passion for thread and brings you everything you need to indulge in it! We have beautiful patterns for you to stitch, stunning features to read, expert-led tutorials to help you take your projects to the next level, and everything embroidery related to shop, see and buy!

Just starting out? No problem! We're here to get your new hobby off to a flying start with beginner-friendly patterns, stitch tutorials, and step-by-step guides.

So, whether you're a life-long stitcher or new to the fold, we hope to inspire and fuel your creativity with every page. We can't wait to share it with you...

Nikki

Nikki Morgan, Editor

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MADE WITH
LOVE

Beginner's guide to DRESSMAKING



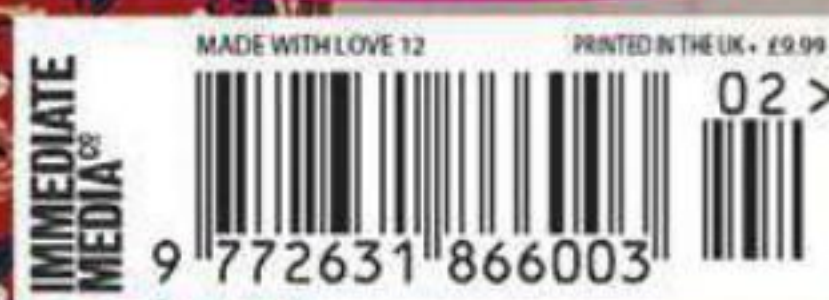
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we *love*

IDEAS
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EVENTS



Duvet day

Introduce irresistibly soft textiles to your bedroom décor and give yourself another excuse to hit that snooze button with Anthropologie's range of exclusive Artisan Quilts. This Delissa bedding is crafted from a lightweight voile and masterfully screen and block printed by highly skilled artisans, before it's finished with delicate hand stitched Kantha details...

Did someone say breakfast in bed?

www.anthropologie.com





Iconic stash

It's a well-known fact that every maker needs a pretty pair of embroidery scissors in their armoury, and this sweet little set goes above and beyond. Featuring splendidly ornate snips and a case made from one of Liberty's signature prints, it's one Instagramable piece of stash.

www.libertylondon.com



JESSICA LONG...

TELLS US WHAT SHE IS SEWING THIS SPRING

66 I'm almost done writing my first book of patterns (available this autumn) which will allow me time to stitch the bridal bouquet from my step daughter's wedding. Plus, I'll be working on some new designs for Jessica Long Embroidery (previously Namaste Embroidery) – a lovely floral spray and some bright landscapes too.

www.jessicalongembroidery.com



Sunny storage



Treat your home to the storage it deserves with these ethical woven baskets. Each one has been designed by The Basket Room in collaboration with British illustrator Jacqueline Colley, and is finished with hand embroidery by Nduta, a talented craftswoman working in Nairobi.

www.bluebellgray.com

Editor loves

Connie Mabbott's passion for stitch can be felt in every one of her gorgeous Lint & Thread sweatshirt designs. Our favourite motif – this regal tiger surrounded by tropical leaves – is our new spring staple, offering statement style AND comfort. Each one is machine stitched to order by Connie onto sustainable jumpers that are made from organic cotton and recycled plastic. How cool is that?

www.lintandthread.com



Stay golden

London's premier embroidery house, Hand & Lock might provide embellishment services to the Royal Family and top design houses, but right now we mere mortals get a chance to take home a little piece of its exquisite goldwork too – in pin badge form! – with this stunning hand-stitched bee design.

www.handembroideryshop.com



Reading



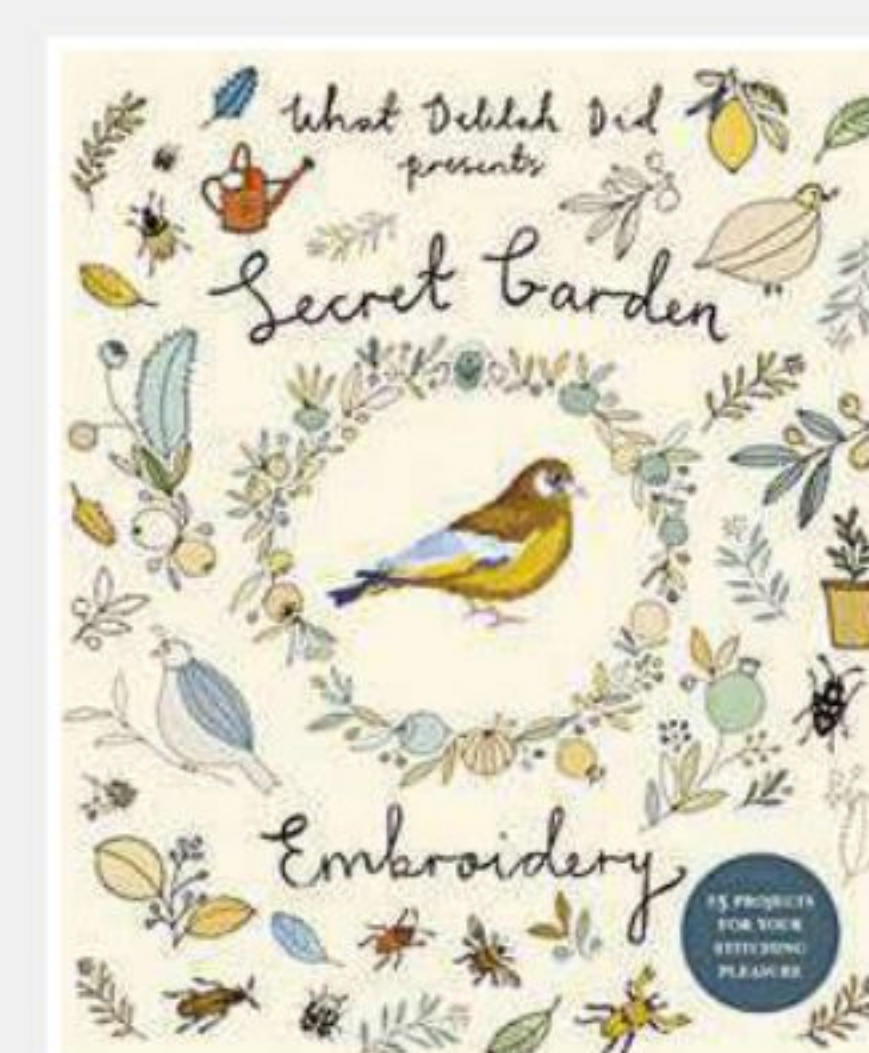
Delve into the world of modern embroidery with *Hoop Art* by Cristin Morgan of Marigold + Mars. It features 20 new projects to stitch and share.

£12.99 | Search Press



Thread Folk by Libby Moore is packed with original embroidery patterns and exclusive artist collaborations that will fill your walls with joy.

£20 | Random House Inc



Stitch a horticultural haven with *Secret Garden* by Sophie Simpson of What Delilah Did, and the 15 whimsical, nature-inspired tutorials inside.

£14.99 | Pavilion



Inspirational words and chic floral motifs can be found in abundance in Celeste Johnston's embroidery designs. Her Instagram page @lemon_made_shop, is the place to catch up on her latest creations and discover little gems of wisdom that she has brought to life in thread, such as this quote from Louisa May Alcott's coming of age novel, *Little Women*.

Top of the class



What better way to swot up on your embroidery technique than to learn from the pros? Stitch-School offers beginner-friendly workshops at various locations and events across the UK, based on the brand's innovative embroidery kits. For details on forthcoming events and to read the latest news visit www.stitch-school.com





Stitch inspired body art

Embroidery-themed tattoos are HUGE right now – who wouldn't want to shout about their hobby wherever they go? But for those of you who want to avoid the pinch (and permanence) of real ink, stitching extraordinaire Tessa Perlow has created a chic set of stitched floral temporary tattoos for Tattly that can last for up to four days.

www.tattly.com



PICK 'N' MIX THREADS

Looking for some killer shades for your next embroidery project? Then may we suggest Sublime Stitching's expertly curated colour palette sets, which feature seven skeins of premium, colourfast cotton in deliciously grouped hues? Fruit Salad is our pick for this month, providing a handy transition between the sweet shades of spring and stronger splashes of colour for summer.

www.sublimestitching.com



FEELING PEACHY WITH MISS PATINA



With designs inspired by founder Holly Wang's love of British culture, art and nature, London-based clothing brand Miss Patina offers the unexpected for your wardrobe. Embroidery (and cats) feature heavily in its eclectic range of statement shirts, vintage-inspired dresses, romantic collars, daring dungarees and pretty pinafores. Top of our shopping list is this sweet Peachy Yoga Kitty Shirt with its iconic cat collar design and subtle fruit print in pastel hues. It's just purrrrrfect for spring.

www.misspatina.com



Serene spring is the theme behind the latest box of goodies from Craftpod. Inside you'll find calming designs by Harriet Lee-Merrion to stitch, plus a notebook, sweet keyring kit, cherry blossom washi tape and tea. www.craftpod.co.uk



Cover
gift



Templates
for digital
subscribers
on p67

Spring blooms

EMBROIDER YOUR WORLD WITH THIS MONTH'S GIFT –
A SET OF 23 IRON-ON TRANSFERS PACKED WITH FLORAL
DESIGNS AND INSPIRATIONAL SAYINGS

Botanical sprig



WORK TWO POPULAR STITCHES
IN A SINGLE COLOUR TO CREATE
A SIMPLE BOTANICAL MOTIF

Jam jar vase



SAY IT WITH FLOWERS WITH
THIS PRETTY POSY COMPLETE
WITH UPLIFTING MESSAGE

JESSIE DOE



Bristol-based Jessie
lives a fabric-filled
double life. By day
she surrounds herself
with quilts in her job

as Production Editor for *Today's Quilter*
magazine, and by night she's a talented
embroidery artist and illustrator who
runs Jessie Doe Designs. Her speciality
is lovingly-stitched embroidery hoops
inspired by nature, colour and everyday
magic. Jessie designed this spring
themed set of transfers exclusively for
Love Embroidery. Turn the page for how
to use your gift. www.jessiedoe.com





Hello spring hoop

MATERIALS

- Your gift – Spring blooms embroidery transfers
- Cotton fabric: 30x30cm, mustard
- Stranded cotton: blue, fuchsia, light green, dark green, lilac, pink, white
- Embroidery hoop: 12cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Satin Stitch, Whipped Backstitch, Woven Wheel

- 01 Using three strands of stranded cotton throughout, embroider 'HELLO' in white Backstitch and 'spring' in white Whipped Backstitch.
- 02 Embroider the leaves in Satin Stitch using the shades of blue, light green and dark green. Then, work the stems in Backstitch using the same colours to match the leaves.
- 03 Work the pink flowers in pink Satin Stitch, then add a cluster of white French Knots to the centre of each pink flower.
- 04 Work the roses using a fuchsia Woven Wheel.
- 05 Work the lilac flowers in lilac Satin Stitch.
- 06 Finish the stitching by adding white French knots sprinkled around the lilac flowers.
- 06 For a neat finish, back your hoop using a piece of felt or your preferred method.

→ TRANSFERRING THE DESIGNS



- 01 First decide which design you want to stitch from the transfer sheet, then cut roughly around it taking care to leave a small allowance all around. You should only have the section you want to transfer, but take care not to cut off any of the lines you want to transfer.

The designs are all printed in reverse so they transfer the right way round.

- 02 Press the fabric you want to transfer the design onto, so that it is smooth and crease-free, using a dry iron (so the fabric isn't damp).

Place your cut-out transfer sheet ink-side down on top of the right sides of the fabric, making sure it is in exactly the position you want to the transfer to be. Then carefully pin or tack it into place so it doesn't shift or move.

- 03 Set your iron to the hot, dry setting, then press on top for a few seconds. The longer you leave the iron in place, the darker the transfer lines will be. To check if the design has transferred, hold the iron in place and lift the corner of the paper, making sure not to dislodge the transfer sheet's position on the fabric. Press again until you are happy with the transfer.

- 04 Once the design has transferred, lift off the paper and your design is ready to embroider. The transfer markings are permanent so you make sure they are all covered with embroidery. But, they will fade over time, especially if washed or exposed to light.

You can reuse the transfers three to four times depending on the fabric you use and how much ink you transfer.



Linen tee

MATERIALS

- Your gift – Spring blooms embroidery transfers
- Linen or cotton tee
- Stranded cotton: green
- Basic embroidery kit

STITCHES USED

Satin Stitch, Stem Stitch

- 01 Depending on the fabric of your garment, you may wish to reinforce it with some interfacing on the back before beginning to stitch. If the fabric is lightweight or has any stretch at all then this is worth doing. Cut a piece at least 5cm larger than the design then press it carefully on the wrong side, centrally behind the transferred design.
- 02 Mount your top into an embroidery hoop, being careful when pulling it taught to ensure that you don't distort the fabric.
- 03 Using three strands of green stranded cotton, embroider the stem and branches in Stem Stitch.
- 04 Work the leaves in Satin Stitch one by one, keeping an eye on the tension. You'll only need a few stitches for each leaf, so keep them short and laying right next to each other to fill the leaf area.
- 05 Take your top out of the hoop and press on the wrong side to remove any creases.



Tea towel

MATERIALS

- Your gift – Spring blooms embroidery transfers
- Cotton tea towel
- Stranded cotton: burgundy, light green, dark green, grey, orange, purple, turquoise, white, yellow
- Basic embroidery kit

STITCHES USED

Backstitch, Chain Stitch, French Knot, Satin Stitch, Stem Stitch, Straight Stitch

- 01 Work the lettering in Backstitch using three strands of burgundy.
- 02 Embroider the bottle outlines in Chain Stitch using six strands of orange. Work the outside of the label in Straight Stitch using six strands of orange.
- 03 Work the flowers in Satin Stitch using six strands of grey, purple, turquoise, white and yellow.
- 04 Add French Knots in the centre of the flowers using three strands of grey, white and burgundy.
- 05 Work the leaves in Satin Stitch and the stems in Stem Stitch using six strands of both greens.
- 06 Create the lavender petals by working varying lengths of Backstitch, using six strands of purple.
- 07 Add small spots of colour around the flowers by working small Backstitches using three strands of orange. Or, work these as French Knots if you prefer. ●



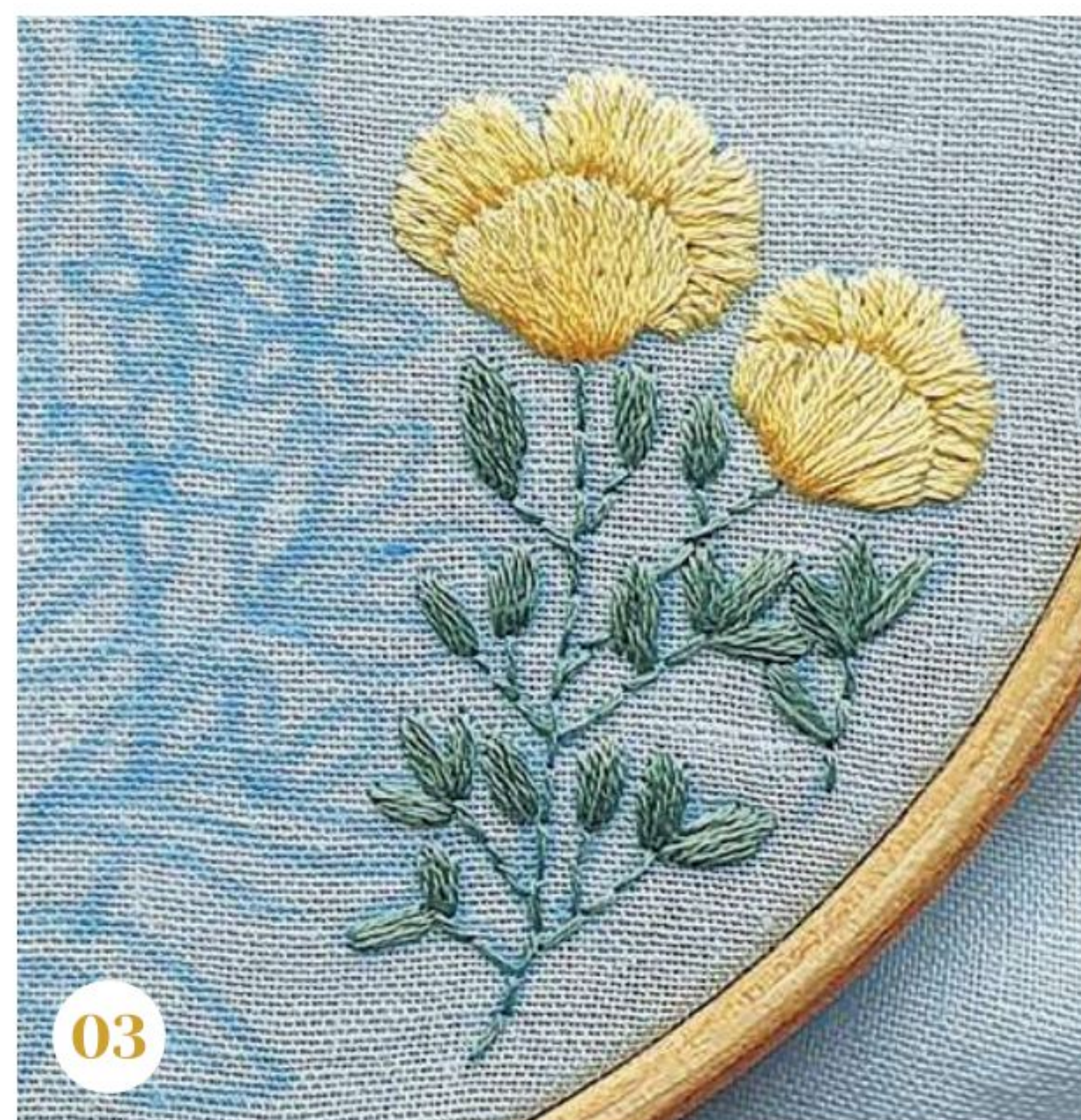
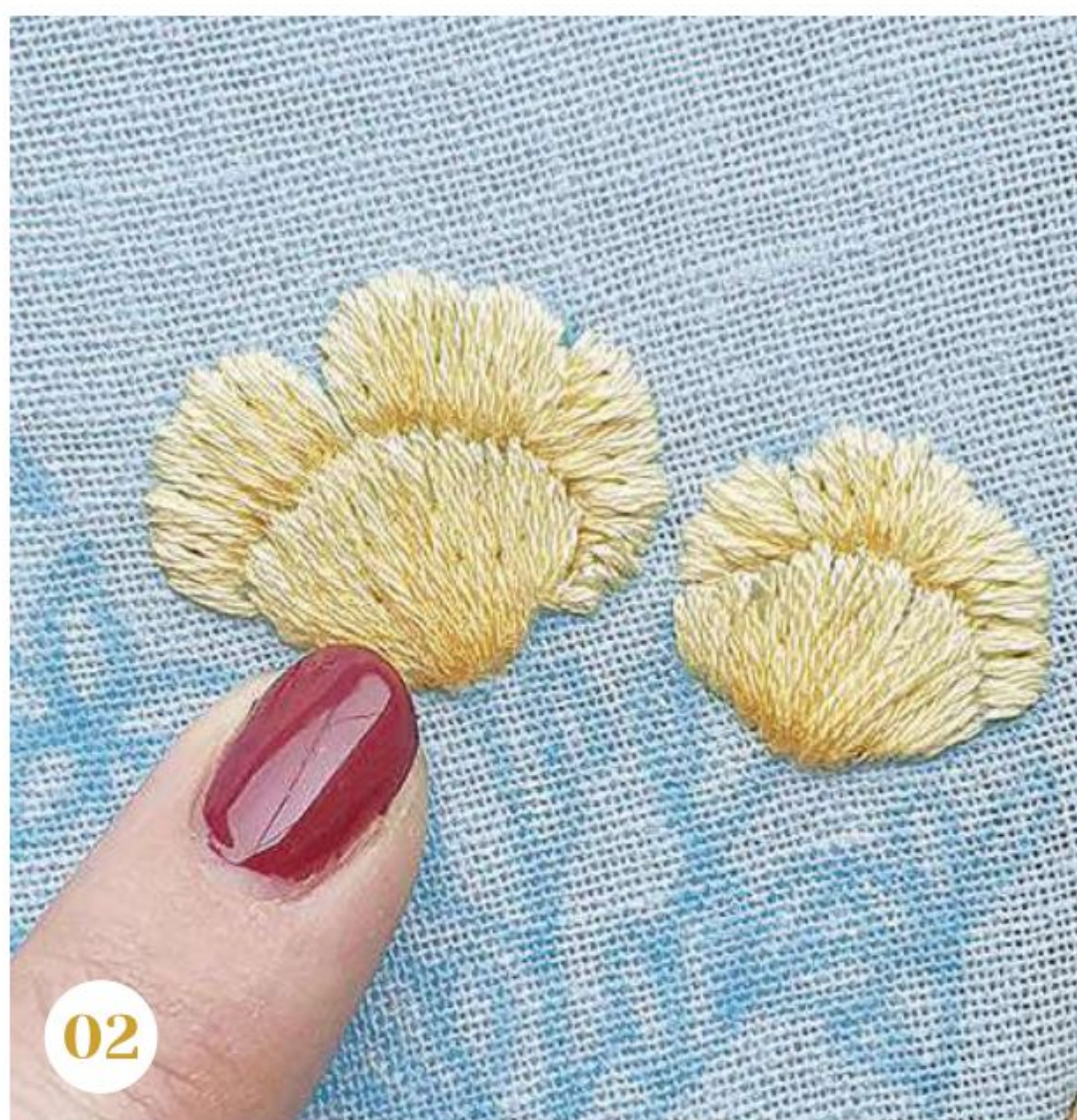
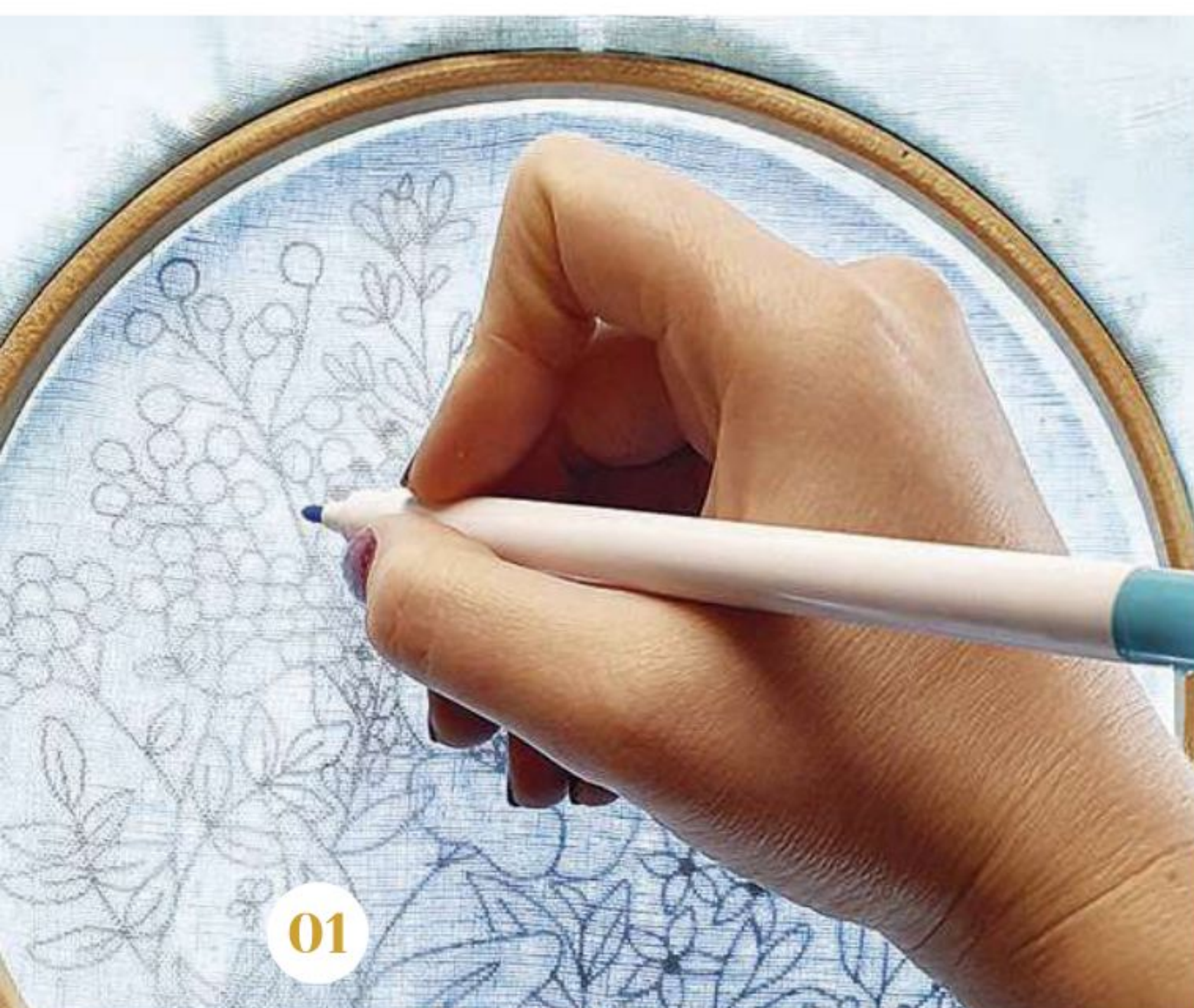


Buzzing in the meadow

INDULGE IN A LITTLE YOU-TIME TO MASTER
ESSENTIAL EMBROIDERY STITCHES AND
RECREATE THIS SWEET BUMBLEBEE SCENE

Designer Georgie K. Emery





MATERIALS

- Fabric: 35x35cm
- Stranded cotton: see Notes
- Water-erasable marker pen
- Embroidery hoop: 18cm diameter
- Basic embroidery kit

STITCHES USED

Backstitch, Chain Stitch, Fishbone Stitch, French Knot, Long and Short Stitch, Satin Stitch, Stem Stitch, Straight Stitch, Whipped Backstitch

NOTES

- Find the template on p58.
- DMC stranded cotton, 1 skein of each: 19 (dark yellow), 151 (light pink), 310 (black), 452 (taupe), 728 (gold), 894 (dark pink), 991 (dark green), 3078 (light yellow), 3341 (orange), 3812 (medium green), 3815 (sage green), 3823 (cream), 3851 (light green).

You know spring is finally here when you get your first glimpse of a buzzing bee, dancing among the flowers. Georgie K. Emery's whimsical scene encapsulates this magical moment in nine different stitches, which you can learn how to master using our illustrated *Stitch Guide* on p55. The painterly effect is achieved by mixing stitch direction and blending colours.

- 01** Before you begin, make sure your fabric is stretched tightly in the hoop. It should be like the surface of a drum. Keeping it tight will not only ensure your design transfers correctly and without distortion, but it will also help you keep your stitches neat and prevent any warping of the fabric.

Transfer the design from the template using your preferred method.

02 BUTTERCUP FLOWERS

Work the petals in Satin Stitch using three strands of light yellow. Start in the centre and stitch outwards, filling the petal with neat stitches worked close together.

Once the petals have been filled, work Straight Stitches on top using two strands of dark yellow. Start your stitching at the bottom

of each petal and stitch towards the middle, blending in to the stitches beneath.

03 BUTTERCUP FOLIAGE

Work the stem in Backstitch using two strands of sage green. Work the leaves in Straight Stitch using two strands of sage green. Start each leaf with a Straight Stitch in the centre of the shape and stitch outwards filling in the shape. Stitch the sprig of leaves in the top left of the design in the same way using Straight Stitch.

04 ORANGE SPRIG

Work the petals in Straight Stitch using three strands of orange. Begin your stitches in the centre of the shape and work outwards with stitches close together to fill the circle.

- 05** Stitch the stem first in Whipped Backstitch using two strands of light green. Stitch the leaves in Fishbone Stitch using three strands of light green.

06 PINK FLOWERS

Fill in the centre of each flower with small Straight Stitches using two strands of gold. Fill in the petal shapes with Straight Stitch using three strands of dark pink.



07 Fill in the flower buds with Straight Stitches using three strands of cream. Work the stem in Stem Stitch using two strands of light green.

08 DAISY FLOWER
Fill in the petal shapes with Satin Stitch using three strands of cream. Curve the direction of your stitches around, following the shape of the petal.

09 Fill in the centre of the daisy with French Knots using three strands of gold.

10 DAISY FOLIAGE
Use two strands of dark green for all the leaves and stem. Work the stem in Stem Stitch. Work the top part of the stem and the base of the flower using Straight Stitch. Stitch the leaves in Satin Stitch, placing your stitches diagonally and stitching up one side of the leaf first, then the other.

11 YELLOW SPRIG
These delicate little flowers and stems are worked in three parts. Start by filling in the petals with Satin Stitch using three strands of gold. Then, stitch the stem in Chain Stitch using two strands of taupe. Finally, add

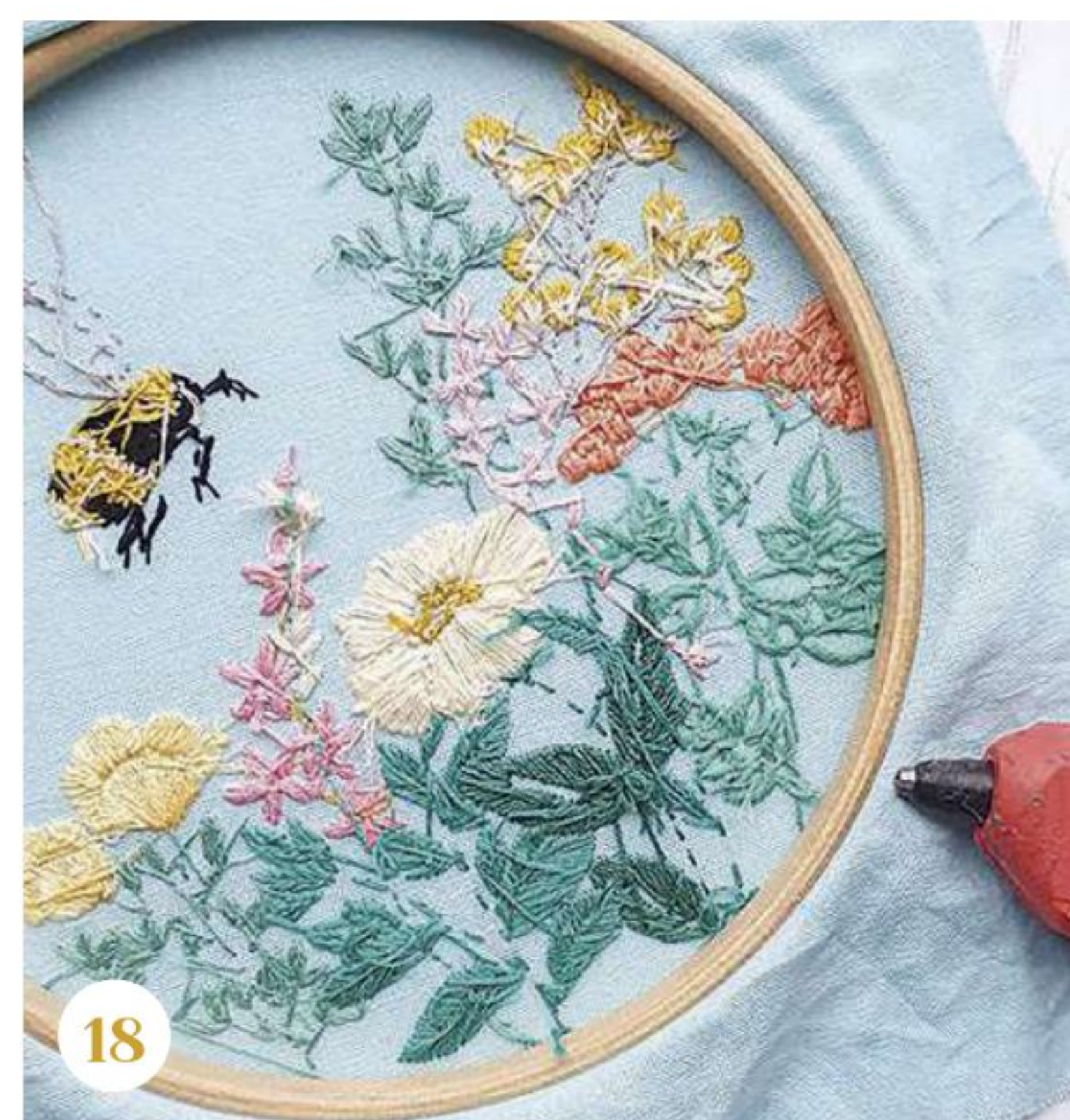
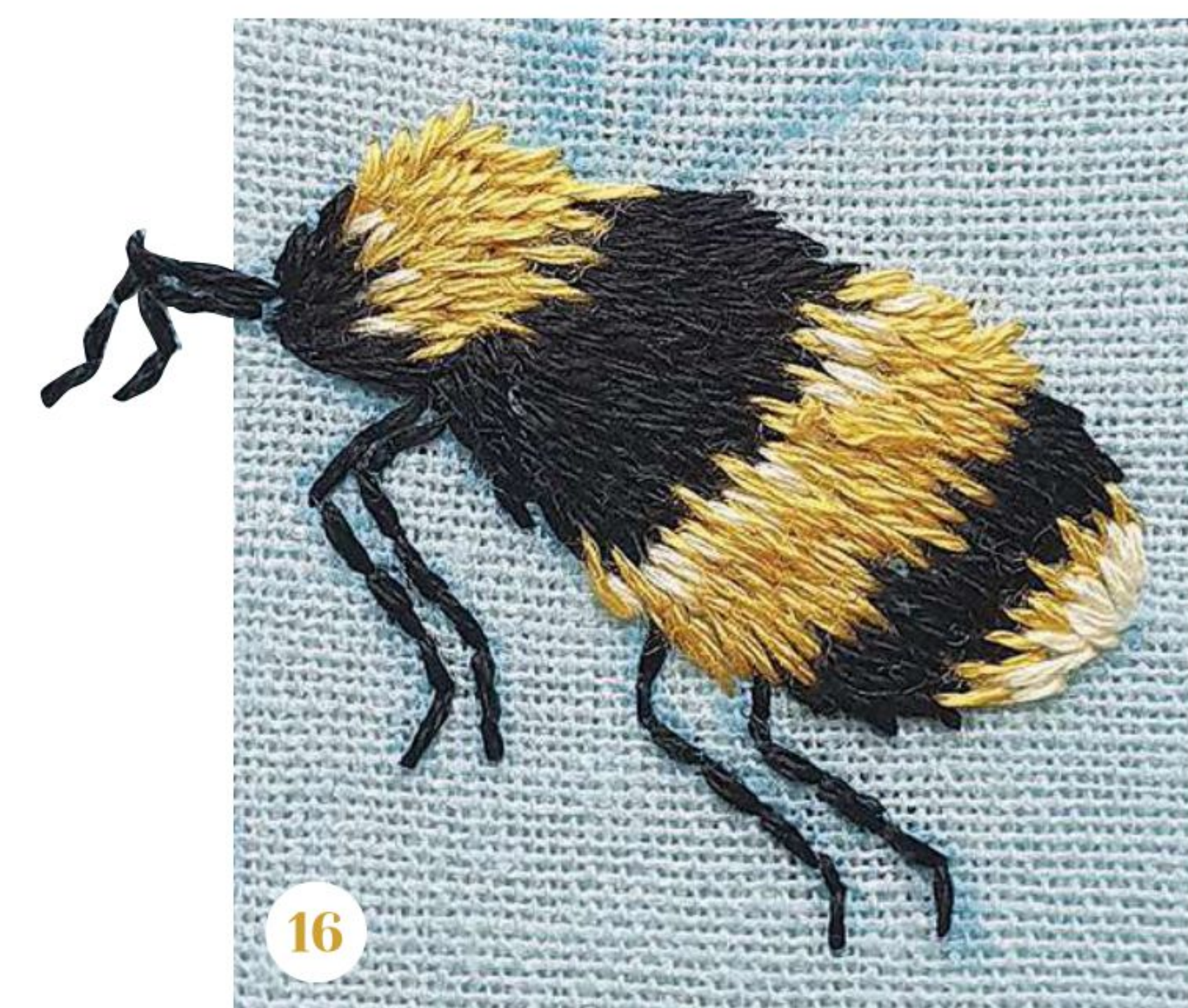
four to five Straight Stitches to the bottom sections of the circle-shaped petals using two strands of cream.

12 GREEN SPRIG
Stitch the stems first in Whipped Backstitch using two strands of medium green. Fill the leaves with Satin Stitch using three strands of medium green. Stitch one side of the leaf first with diagonal stitches and then use the same process to work down the other side of the leaf.

13 LIGHT PINK FLOWERS
Work the stem in Whipped Backstitch using two strands of medium green. Fill the leaves with Satin Stitch using three strands of medium green, following the same instructions as for the leaves in Step 12. Stitch the pink flowers in Straight Stitch using three strands of light pink.

14 BUMBLEBEE
Stitch the antennae and legs in small Backstitches using two strands of black. Fill in the face and two segments of the body in Long and Short Stitch, again using two strands of black.





TIPS & TRICKS

- When stitching large areas of Satin Stitch, it is easier to start in the middle of the shape and fill out the stitches on either side. This helps to set the angle and direction of your stitches.
- When stitching the Long and Short Stitch on the bumblebee, it may be easier if you draw on some markings to assist you in placing your stitches to help you keep them in the right direction.

15 Fill in the head and middle section of the body using two strands of gold in Long and Short Stitch, curving them around and down towards the bottom of the body.

16 Fill in the final segment of the bumblebee in Long and Short Stitch using two strands of cream. Work a row of Long and Short Stitch where the black stitches meet the cream stitches using two strands of gold.

On the head and middle body section, work rows of Long and Short Stitch where the black stitches meet the gold stitches using two strands of cream.

17 Work the wings in Backstitch using two strands of taupe.

18 FINISHING OFF

Once all the stitching is complete, gently wash away the soluble pen marks under water.

When the fabric is dry, mount it back into the hoop, making sure your stitched design is positioned correctly, and that the fabric is tight. Trim away the excess fabric, leaving a couple of centimetres all the way round.

Use liquid glue or a glue gun on the top edge of the inside hoop, pegging the fabric down as you go. Once the glue is dry, you can remove the pegs. 🐝

GEORGIE K. EMERY



Embroidery artist
Georgie graduated from
Loughborough University
with a BA Honours in
Textiles, for which she

specialised in printed textiles. Her work combines freehand machine embroidery techniques with more traditional stitching methods, and creates colourful, lively botanical designs.

After her studies, life went in a different direction and for several years Georgie had little time for her needle and thread. She has recently reengaged with her love of the craft and – making up for lost time – is now rarely seen without her embroidery. She always carries a project with her in her handbag, even taking them with her on some of her recent travels to South Korea, Borneo and Italy, where she is always on the lookout for new ideas.

Georgie lives in Gloucestershire, draws her inspiration from nature and loves to experiment with a variety of techniques.
www.etsy.com/uk/shop/GeorgieKEmery

Embroidery guide

YELLOW SPRIG

Petals: Satin Stitch, gold, 3 strands
Stem: Chain Stitch, taupe, 2 strands
Petal highlights: Straight Stitch, cream, 2 strands

LIGHT PINK FLOWERS

Stem: Whipped Backstitch, medium green, 2 strands
Leaves: Satin Stitch, medium green, 3 strands
Flowers: Straight Stitch, light pink, 3 strands

DAISY FLOWER

Petals: Satin Stitch, cream, 3 strands
Centre: French Knots, gold, 3 strands

BUMBLEBEE

Antennae and legs: Backstitch, black, 2 strands
Face: Long and Short Stitch, black, 2 strands
Body segments: Long and Short Stitch, black or gold or cream, 2 strands
Wings: Backstitch, taupe, 2 strands

BUTTERCUP FLOWERS

Petals: Satin Stitch, light yellow, 3 strands
Petal highlights: Straight Stitch, dark yellow, 2 strands

BUTTERCUP FOLIAGE

Stem: Backstitch, sage green, 2 strands
Leaves: Straight Stitch, sage green, 2 strands

PINK FLOWERS

Centres: Straight Stitch, gold, 2 strands
Petals: Straight Stitch, dark pink, 3 strands
Buds: Straight Stitch, cream, 3 strands
Stem: Stem Stitch, light green, 2 strands

ORANGE SPRIG

Petals: Straight Stitch, orange, 3 strands
Stem: Whipped Backstitch, light green, 2 strands
Leaves: Fishbone Stitch, light green, 3 strands

DAISY FOLIAGE

Stem: Stem Stitch, dark green, 2 strands
Flower base: Straight Stitch, dark green, 2 strands
Leaves: Satin Stitch, dark green, 2 strands

GREEN SPRIG

Stems: Whipped Backstitch, medium green, 2 strands
Leaves: Satin Stitch, medium green, 3 strands

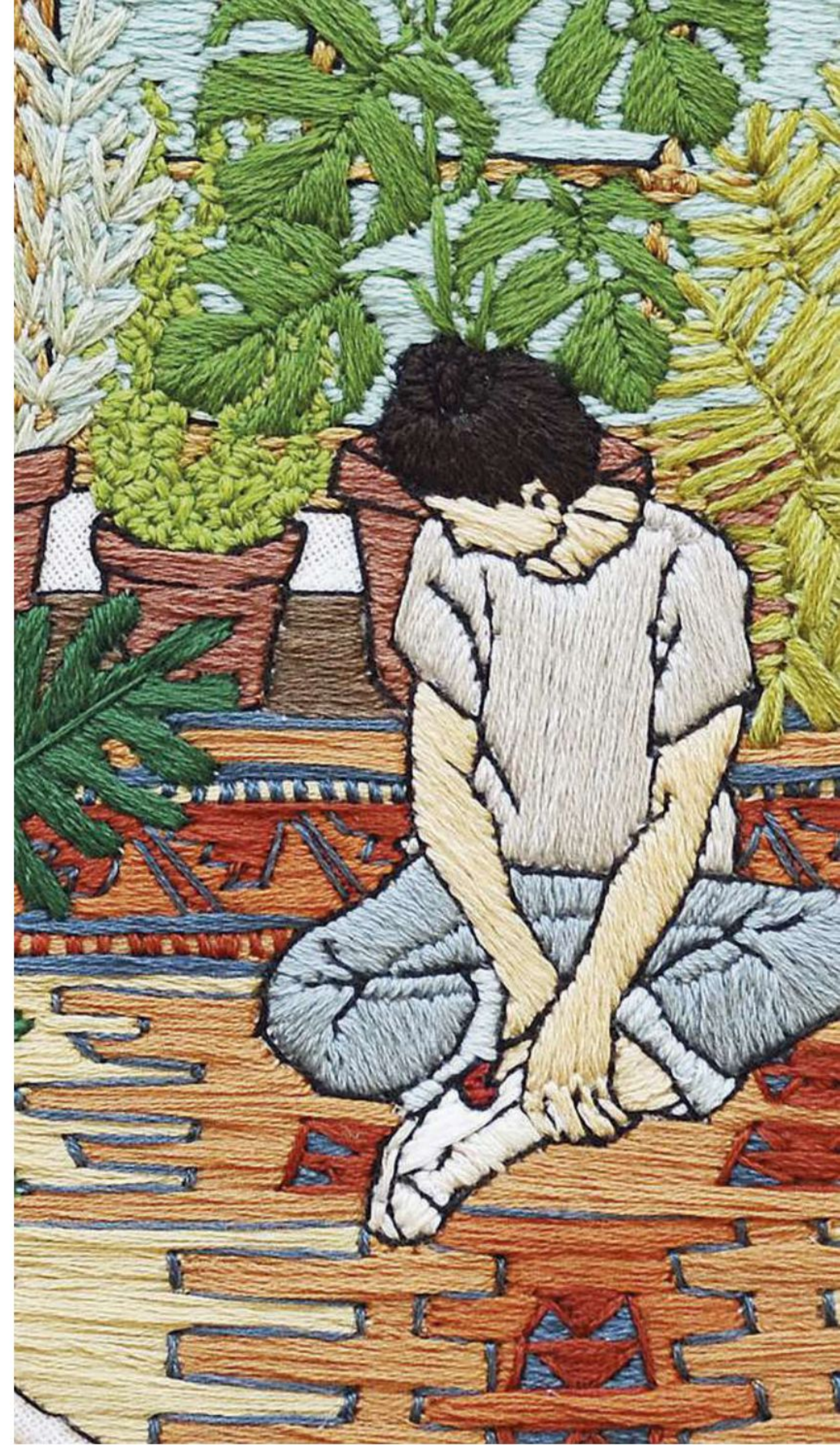
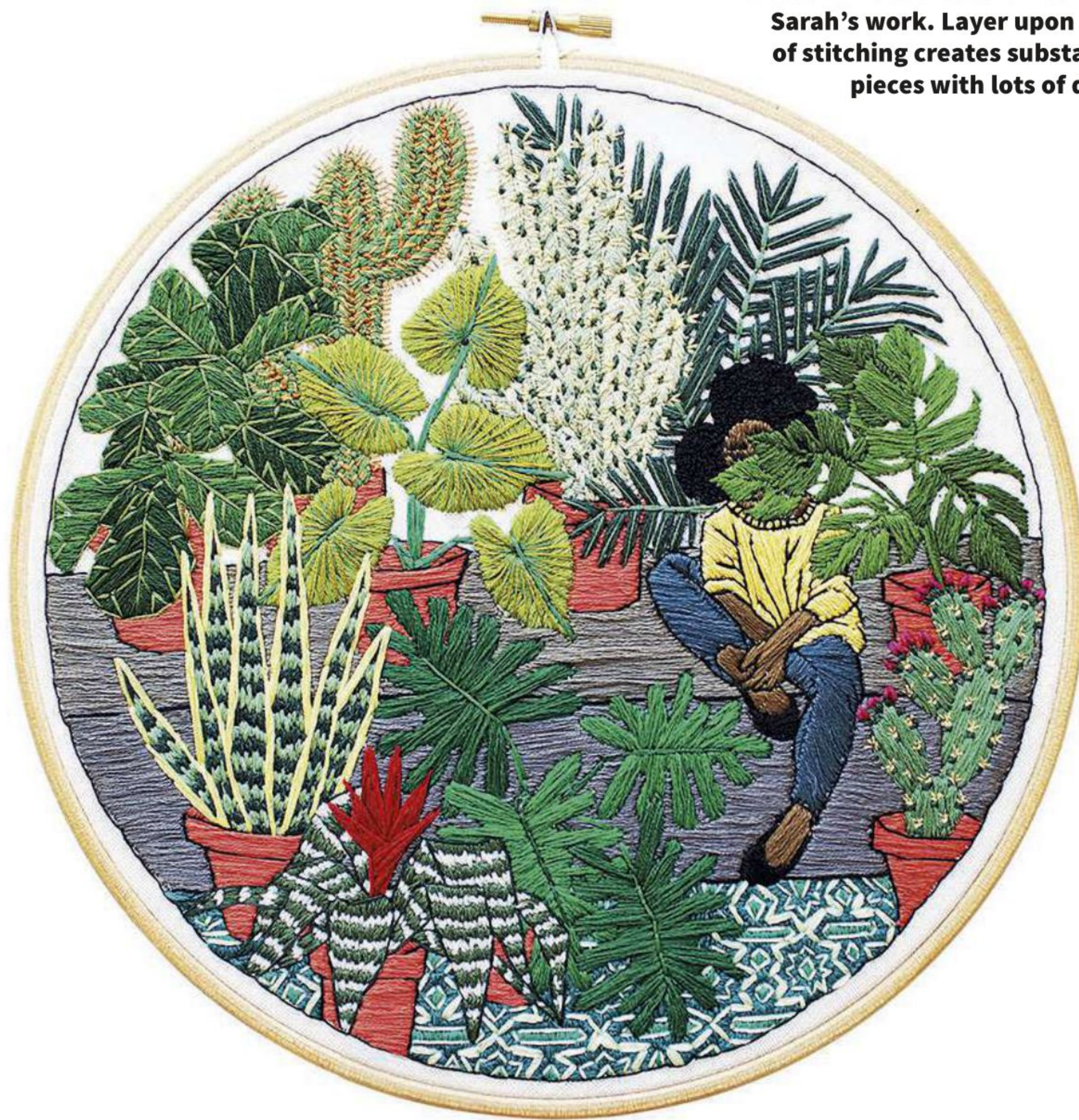
Sarah K. Benning

KNOWN FOR HER BEAUTIFUL, PLANT-FILLED INTERIOR STUDIES IN THREAD, SARAH K. BENNING IS A FINE ARTIST WHO PAINTS WITH SATIN STITCH

Words by Lara Watson



Obscured faces feature heavily in Sarah's work. Layer upon layer of stitching creates substantial pieces with lots of depth



Plants, rattan and textured rugs give Sarah's work a modern '70s vibe

Born artist, Sarah K. Benning, never set out to make her name in embroidery. One of her earliest memories – visiting her best friend's nanny's painting studio, aged five – left such an impression on her that her life's course, she thought, was sealed. “She showed me her paintings (mostly portraiture) and materials and I couldn't help but be fascinated by all of the brushes and colours,” says Sarah. “It clicked for me in that moment.”

Sarah later spent eight years in formal training, culminating in a Fine Art degree from the School of the Art Institute of Chicago. She studied everything from drawing to painting to colour theory, but only found her way to stitching later, outside of the studio. “It was post-college, while I was working full-time as a nanny and feeling completely burnt out by the ‘art world’, that I turned to embroidery as a creative outlet, at first making very small hand-stitched greeting cards,” says Sarah. Initially, her cards were one-of-a-kind abstract geometric patterns, which over time morphed into more traditional greeting cards with stitched sayings and messages. Eventually, Sarah made the jump from paper to fabric and started to explore her new medium until her current, instantly recognisable aesthetic emerged.

Sarah's intricate, multi-layered pieces, often depicting lush plants, magazine-worthy interiors and female figures, are paintings in thread. She tends to use only satin and straight stitches, built up like oils applied thickly on canvas, but

incorporating much finer detail. They're hugely time-consuming, sewn works of art.

From greetings cards to artwork, the progression from what's generally seen as ‘craft’ to ‘art’ is something Sarah is well versed in. “I turned to embroidery as a creative outlet specifically because – in my mind at the time – it was situated outside of the realm of fine art,” she says. “After so many years of art training I was tired of making art with a capital ‘A’ and of the mostly self-imposed pressures of being taken seriously as an artist. I wasn't interested in courting galleries or curators and didn't feel like the kind of imagery I wanted to create was very well respected in the artist circles I had been exposed to. Embroidery was a craft free from those expectations and pressures.”

Since then, Sarah has noticed that the art world has become increasingly accessible, thanks to social media in particular, and her thoughts on the matter have changed. “I now see very little difference, and no hierarchy, between craft and art,” she says. “I believe many of the distinctions between the two are symptoms of the patriarchy: devaluing realms of work historically practiced and mastered by women and indigenous peoples and classifying them as craft rather than art. I believe we as a society should be past such arbitrary labels and judge a work based on its concept, composition, skill, etc. rather than whether or not it fits into one of those outdated categories.”

Sarah's work ethic reflects the respect that artisanship deserves. “In college I was introduced



A work in progress, left, shows how Sarah's work typically develops. Starting with a sketch, areas are filled in with satin stitches before more texture and occasionally a black outline is added



to the more conceptual side of art-making and was taught how to think like an artist," says Sarah, which has played a huge role in her career – "perhaps a far greater role than even learning how to stitch. After all, I still only rely on a few embroidery stitches in my work, instead creating complexity in the drawing and my colour choice."

She throws herself into every part of the process, and loves each stage, from conceptualising a new piece, sketching and refining the composition, choosing colours, through to the actual stitching. "What I love most about embroidery is the meditative quality of stitching," says Sarah. "It calms me and keeps me centred – I don't think I'll ever get tired of it."

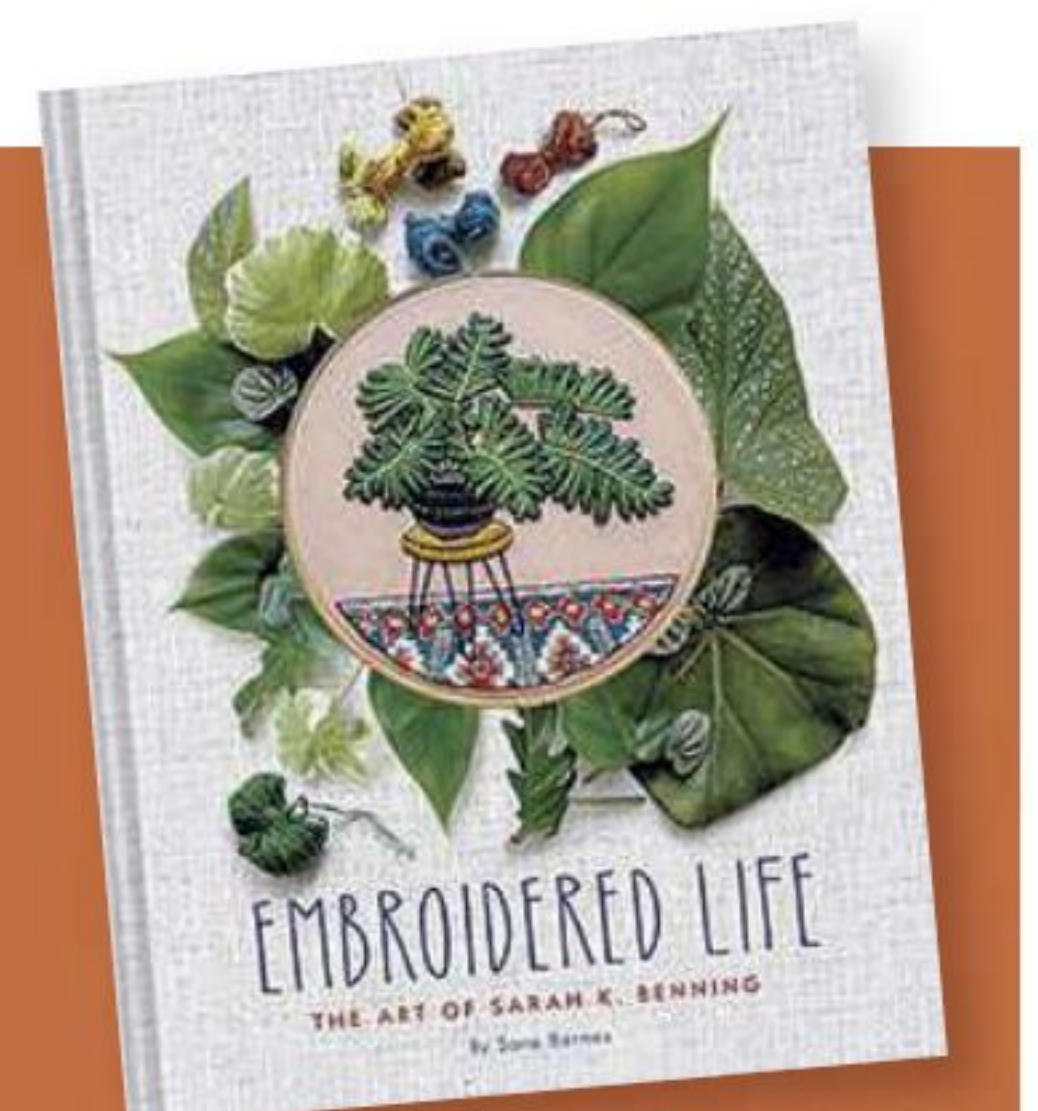
The popularity of her work keeps Sarah very busy indeed. She was able to quit her day job and dedicate herself to her creative business full-time in 2014. Her husband joined in 2018, rounding out their two-person team ("though he has been my biggest supporter from day one"). It's something Sarah is immensely proud of. "I still can't quite believe how things have turned out. It still blows my mind that we are able to craft our life the way we want to and be supported by my creative work. I feel incredibly fortunate that the pieces have fallen into place the way that they have. I am beyond grateful that we have the opportunity."

"I want to emphasise, though, that I am in no way self-made. I've had an incredible amount of support from family, friends, colleagues and clients over the years." So, Sarah's advice if you're looking

to launch your own creative business? "Build yourself a strong and supportive community. It can be really exhausting – rewarding, but exhausting – so it's important to have people around you to lean on when you need a little support."

The coming year shows no signs of slowing down for Sarah and her stitching. She'd love to work larger, pushing scale in her work and finding some creative solutions around the problem of "size/time/money". But she also wants 2020 to be "a year of more yeses".

"I've spent the past couple of years creating boundaries for myself and my business in order to strike a healthier balance between life and work, which has meant saying no to most of the opportunities that have come my way," says Sarah. "Now that I'm feeling more secure in my understanding of what I am (and am not) capable of, I'm ready to start saying yes and being more open to new opportunities again." We can't wait to see what's next. 🍷



Embroidered Life: The Art of Sarah K. Benning, written by Sara Barnes (Chronicle Books, £17.99) is a celebration of illustrative embroidery. Learn all about Sarah's working method and glean inspiration for your own embroidery at www.sarahkbenning.com

“What I love about embroidery is the meditative quality of stitching. It calms me and keeps me centred – I don't think I'll ever get tired of it.”





Regency florals

ADD ELEGANCE TO YOUR EASTER TABLE WITH
FELT EGGS IN CALMING BLUE HUES, ADORNED
WITH ORNATE FLOWERS AND STEMS

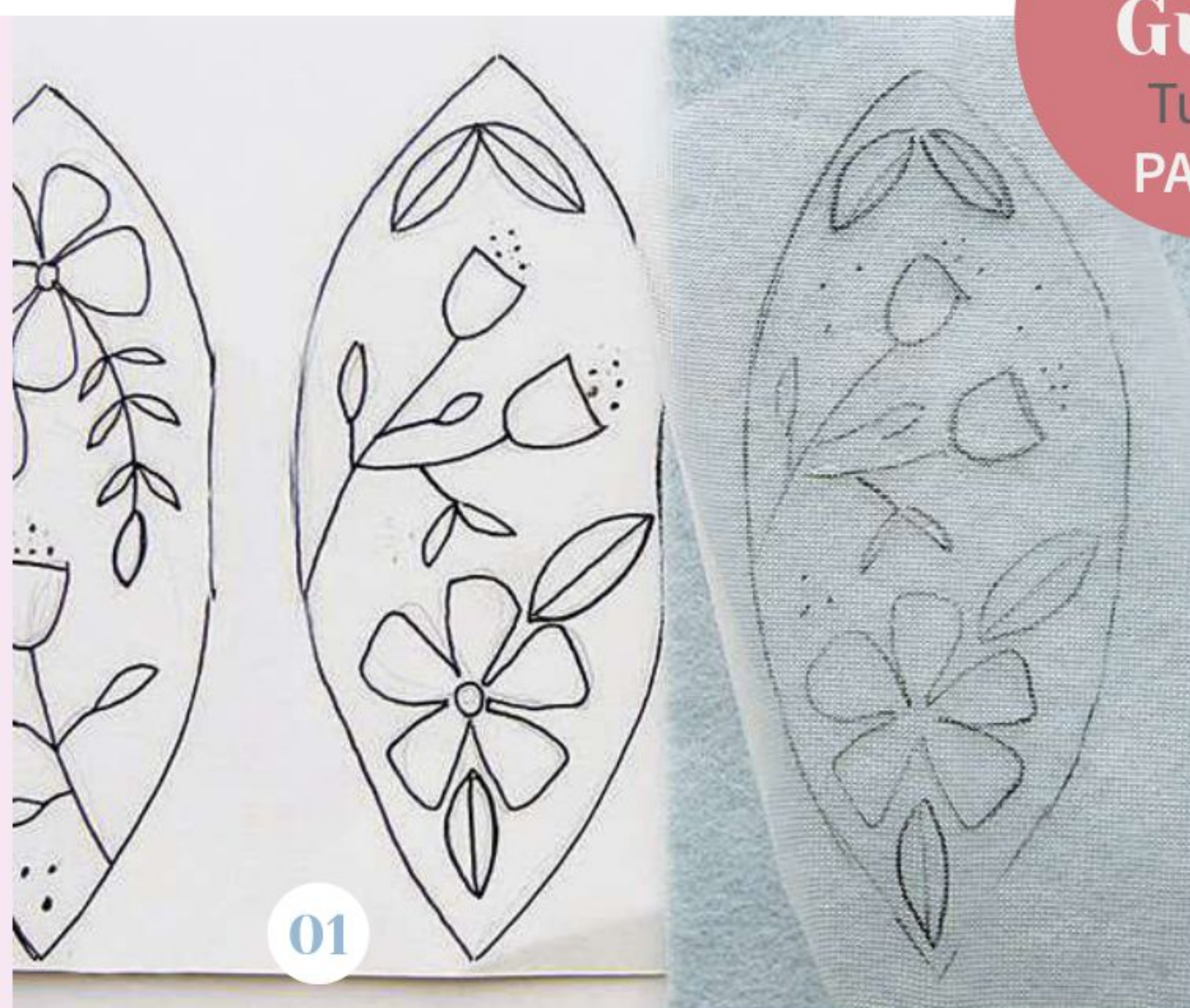
Designer **Jenny Blair**





Stitch Guide

Turn to
PAGE 55



MATERIALS

- Wool felt: 12x20cm
- Wool felt scraps, in a coordinating shade for the flowers
- Stranded cotton: 1 skein each of white and blue to match the felt
- Water-soluble stabiliser
- Permanent marker
- Soft toy stuffing
- Ribbon or cord for hanging (optional)
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Satin Stitch

NOTES

- Find the templates on p59.
- If making a hanging loop with ribbon or cord, sew it between the top seams to hide the ends. Alternatively, crochet a chain using stranded cotton.

- 01** Trace the four egg side embroidery templates separately on to the water soluble stabiliser using a permanent ink pen.

Attach the traced stabiliser pieces onto the felt piece ready to embroider, leaving at least 5mm between each one.

- 02** Use three strands of stranded cotton throughout for all the stitching. Use a variety of different colours or refer to the photo for guidance.

Work the outlines of the larger leaves and the stems in Backstitch. Use Satin Stitch to fill the flowers and smaller leaves on the stems. Add a French Knot on each marked dot, making those that are part of the little flowers smaller by reducing the number of times the thread is wound around the needle.

- 03** If you wish to add felt flowers instead of embroidering them, cut out the flower templates and draw around them on the felt scraps and then cut out using small scissors. Embroider in place with a cluster of French Knots in the centre.

- 04** Cut out each embroidered side piece slightly larger than the template size to allow for any shrinkage in the water. Soak in cold water to remove the stabiliser and then allow the felt to dry. Once the felt is dry

carefully trim the edges to the correct size by placing the egg side template centrally on top and cutting round it. Take care not to cut through any of your worked stitches.

- 05** Stitch the egg side pieces together using Whip Stitch, ensuring the sides line up neatly and you are matching up the top of the side pieces with each other. These positions are labelled (T) on the templates.

Leave a gap between two of the side pieces to allow for stuffing.

- 06** Fill the egg with soft toy stuffing until plump but not too firm. Continue using Whip Stitch to stitch the gap closed. 🧵

JENNY BLAIR



Jenny is a designer/maker of modern embroidery, sewing and felting kits. She loves to mix traditional skills with contemporary designs. Inspired by the natural world around her, Jenny has a love of colour and a boundless desire to spread some stitchery joy around the world. www.jennyblair.co.uk




Stitch Workshop

French Knot

NICKI FRANKLIN



Nicki lives and works in a 17th-century stone cottage in the countryside

as an embroidery designer and teacher. Her beautiful kits are designed to be achievable for beginners and enjoyable for more advanced stitchers too. Nicki is also an ambassador for craft as an antidote to depression.
www.nickifranklin.com

BRILLIANT FOR BERRIES, BLOSSOMS AND BUDS, THE FRENCH KNOT IS ONE OF THE MOST VERSATILE AND USEFUL STITCHES IN YOUR EMBROIDERY REPERTOIRE

The French Knot is a fantastic stitch to have in your armoury. They can be a little tricky at first but once you've mastered the French Knot you will find them quick and fun to do. They're perfect for the leaves, or blossom, of a tree, and give a painterly effect when you use

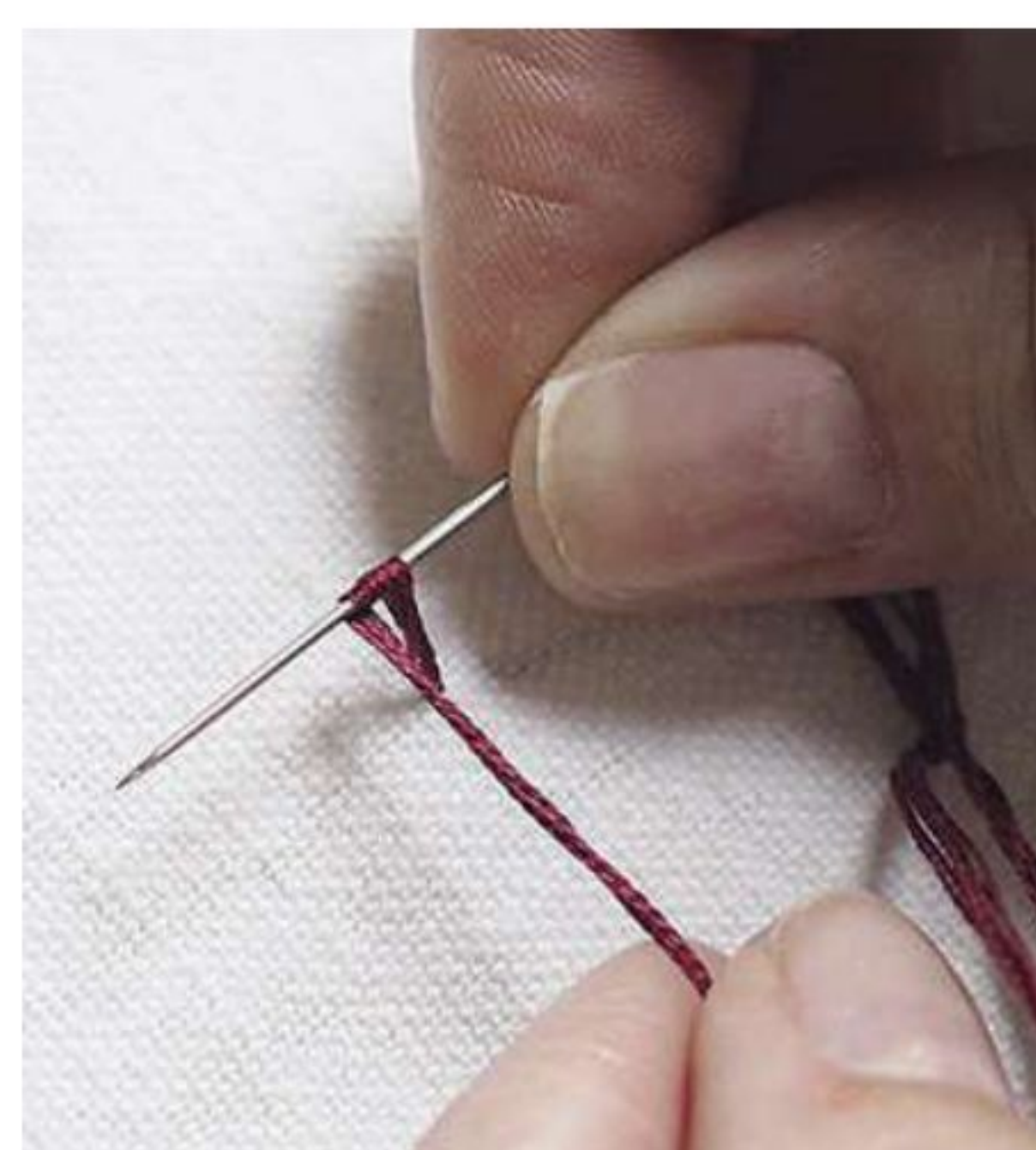
several toning colours. French Knots work well clustered together for berries and flowers including hydrangeas, hyacinths and foxgloves, but are also effectively used to represent snow, fur or curly hair. This project uses an abundance of French Knots to represent cherry blossom in spring. →



HOW TO WORK A FRENCH KNOT



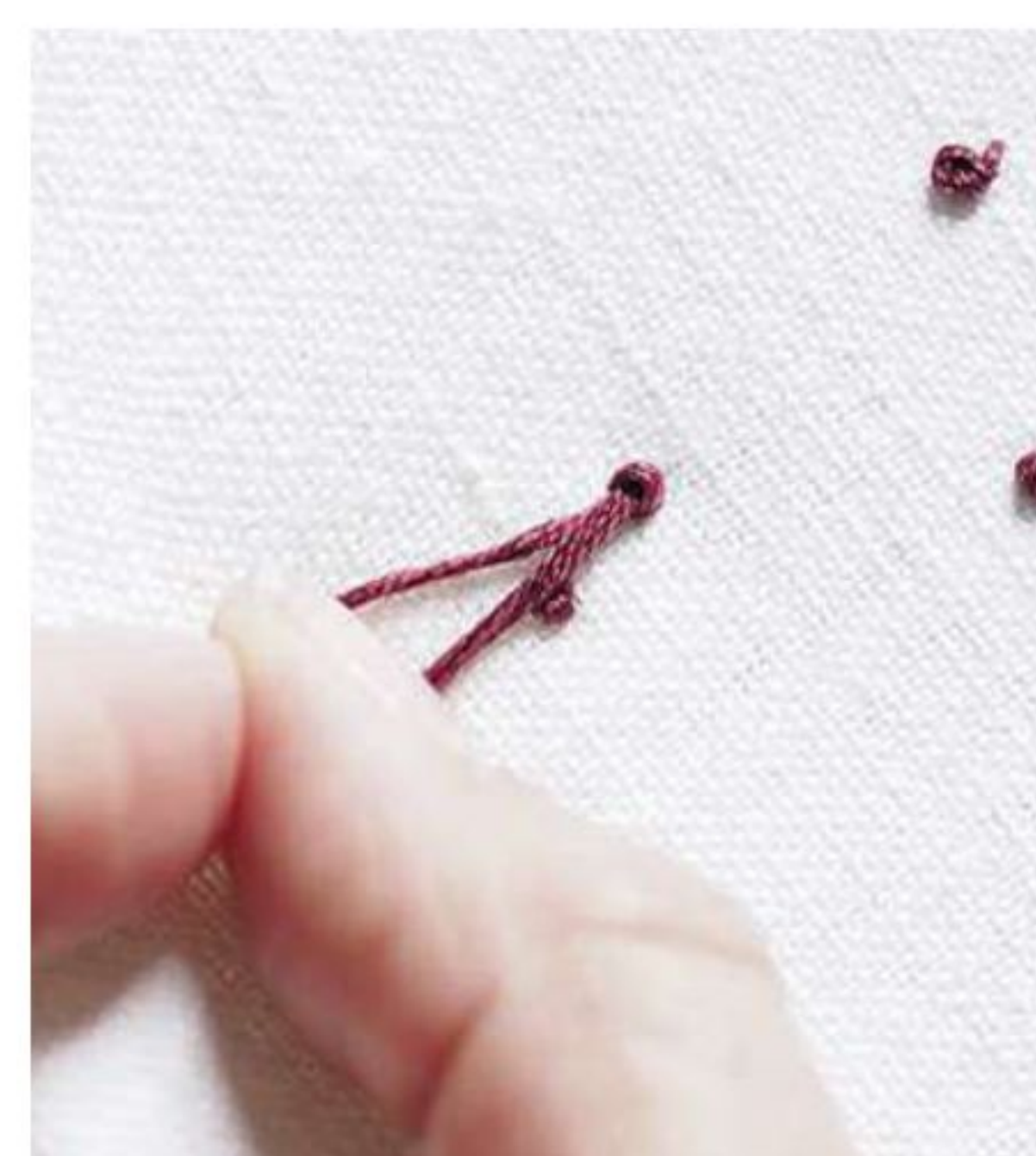
01 Secure your thread on the back of the fabric. Bring your needle up from the back of the fabric where you would like your finished knot to sit. Pull the thread all the way up to the front. Rest the hoop on a table or your lap for this part as you need both hands. Hold the needle horizontally and, with your other hand, pinch the thread about 8cm from where it emerges.



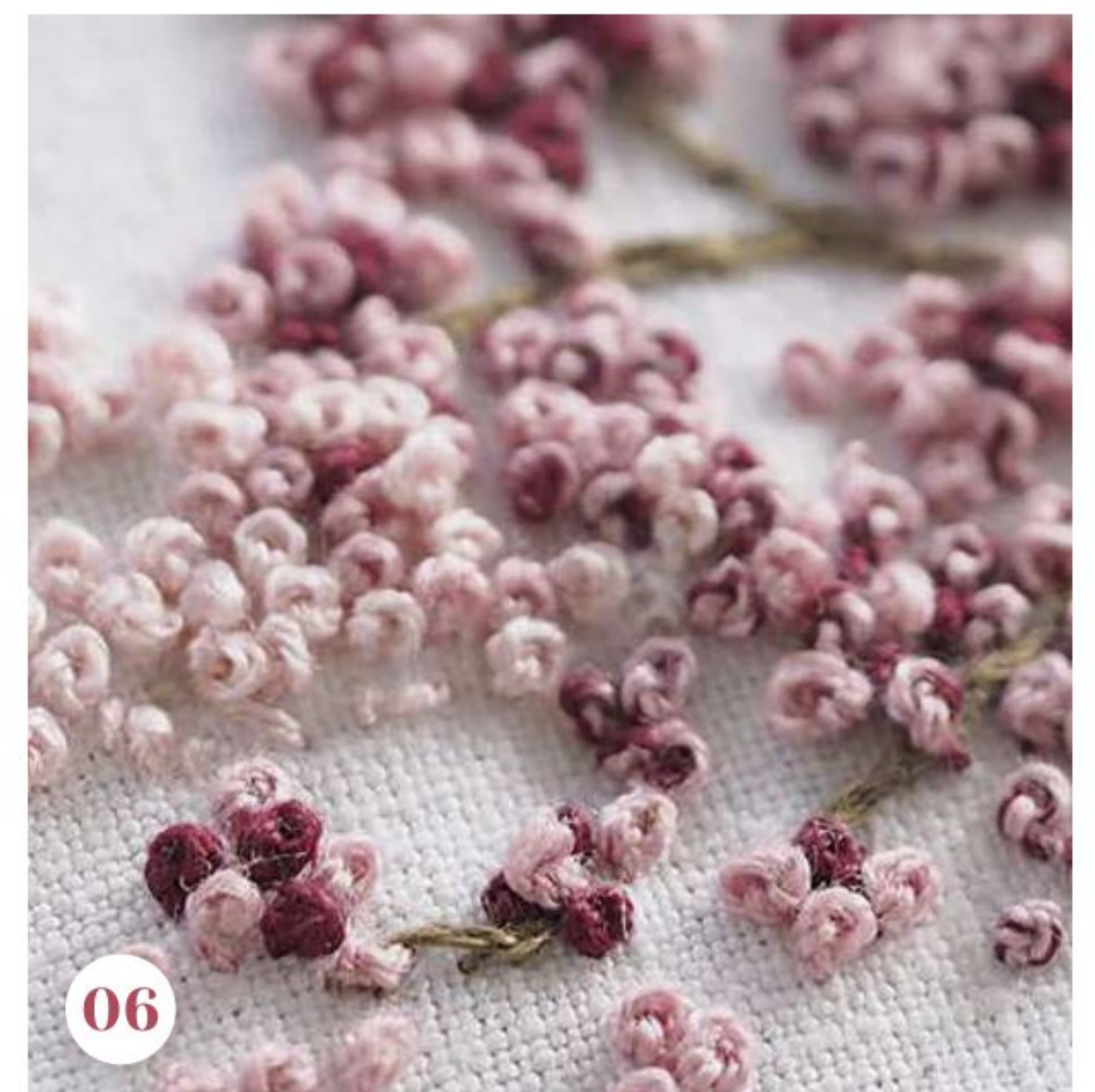
02 Holding it taut, wrap the needle around the thread, about halfway along. Wrap twice, winding away from you. You can make bigger or smaller knots depending on how many times you wrap it so this is worth experimenting with. You can also vary the number of strands you use. Six strands make a very chunky knot whereas one strand of thread makes a tiny, delicate knot.



03 Still keeping the thread taut in your other hand, take the needle back through the fabric. This should be inserted right next to where you brought the thread up initially in the first step, but not in exactly the same spot. Leave a couple of fabric threads between the two positions or the knot will disappear behind the fabric once you've made it in the next step.



04 Push the needle through to the back of your work, still holding the thread taut in your other hand. Pull the needle slowly all the way through and very slightly loosen your grip on the thread to allow it to glide through the wraps smoothly. The thread will form a small knot on the top of the fabric. Don't pull too hard or the knot will 'pop' back through the hole!



MATERIALS

- Linen fabric: 30x30cm, white
- Stranded cotton: 1 skein each of brown, pale pink, medium pink, dark pink
- HB pencil or erasable pen
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

French Knot, Split Stitch

NOTES

- Find the template on p64.

- 01** Transfer the design from the template onto your linen with a light pencil or erasable pen using your preferred method.
- 02** Work the outline of the tree in Split Stitch using two strands of brown. Keep the branches very skinny as they taper outwards for a natural look.
- 03** Fill the outline with columns of Split Stitch, keeping the stitches neat and close together.
- 04** When you have filled in the tree trunk and branches, make a few French Knots using three strands of dark pink close to the branches around the entire tree. Keep these darker knots quite spaced out, they are just to add depth to the design.
Thread your needle with two strands of medium pink and one strand of dark pink thread to make a variegated French Knot. Cluster these around the dark pink knots, again close to the branches. Add some knots on top of the branches and, similarly, keep some areas free of stitches. Try to work the knots in clusters.
- 05** Fill in the canopy with lots of French Knots using three strands of medium pink. Group French Knots close to each other for lovely texture and colour blending.

- 06** Finish the canopy with masses of French Knots using three strands of pale pink. This is the most prominent colour in the design and you can expect to use up a whole skein of thread. Add a few pale pink French Knots around the edge of the tree canopy to break up the line and add a more natural look. Finally, add French Knots in medium pink and pale pink to the bottom of the trunk and along the floor for fallen blossom.

When you've finished the design, work smaller French Knots with fewer strands of thread. Put them close to the thicker knots to give your work extra depth and texture. 🌿

TIPS & TRICKS

- Try one or two French Knots in brown thread on top of the tree trunk to make it gnarly and textured.
- If you want to include buds, leaves and grass, work in a few French Knots in green thread in the tree and on the ground.

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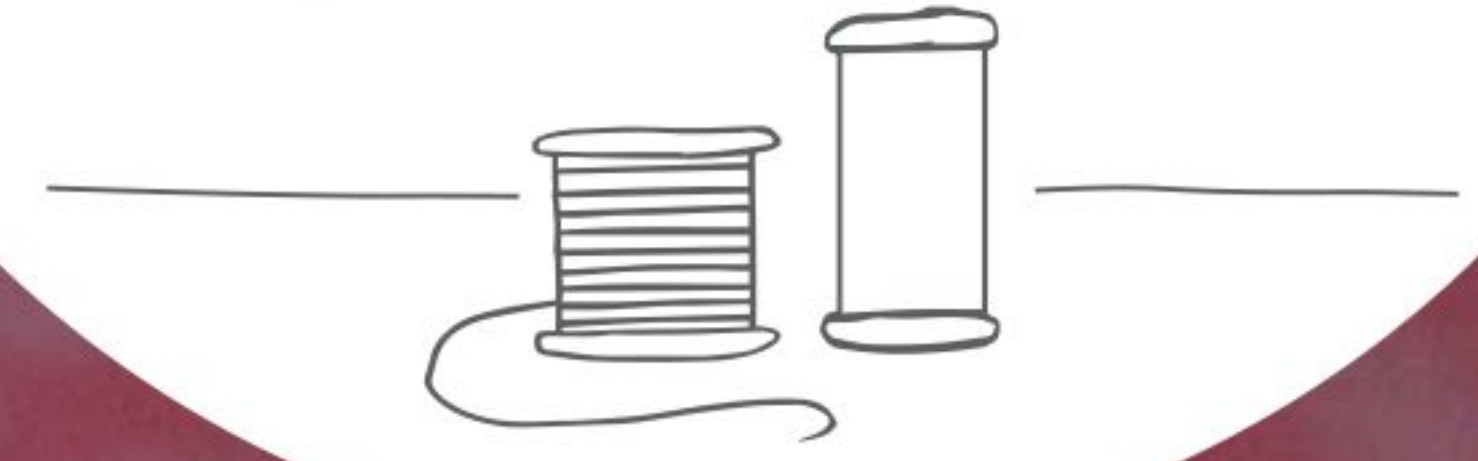
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Machine embroidery



OUR MACHINE EMBROIDERY EXPERT, SOPHIE TARRANT, SHARES IDEAS, TIPS AND PROJECTS TO HELP AND INSPIRE YOU ON A CREATIVE STITCHING ADVENTURE

more than one late night hunched over my machine trying to perfect a design that just won't cooperate – but I love it more now than ever.

I've made gifts, I've made garments, I've made homewares, and on several occasions now I've had the honour of making wedding jackets for friends to wear on their big day. Knowing that I can quickly and easily create perfect, professional projects that other people will love as much as I do fills me with joy, and I hope it'll do the same for you, too.

Each month I'll share projects, tips and techniques. To begin with, I thought I'd start with two very different creations. The first combines appliqué with freemotion embroidery techniques to make a handy zipped pouch, ideal for taking your hand embroidery projects with you on the go. The other uses a machine embroidered design I've created for you to decorate a gorgeous tasselled hammam towel. Each project offers you a pretty and practical way to try out the technique and get used to working an embroidery machine.

From stabilisers to threads and everything in between, I'll be here to hold your hand and share my tips and tricks throughout this adventure – so what are we waiting for? Let's get stuck in.

www.seesophiestitch.com

Hello and welcome to the wonderful world of machine embroidery!

I'm Sophie, and I'll be your guide on this colourful journey. I hope that by sharing my love of this creative technique, I'll inspire you to try it yourself – it's not as complicated as you might think, I promise!

I'm a lifelong stitcher and around 10 years ago I fell head-over-heels in love with hand embroidery. I loved the control it gave me over the stitches, and the ability to dream up any design and transfer it to fabric. Discovering machine embroidery was a natural progression of my interest in needlework. I'd been testing different stitches, techniques and finishes, and was ready to take my craft to the next level. I'd befriended several other stitchers online and noticed that they sometimes used dedicated machines to create their projects, and I was intrigued.

A lot of research (and several visits to my local sewing machine stockist) later, I gleefully carried home my shiny new embroidery machine and a big box of threads, and I was ready to go. Since that day I've had plenty of ups and downs – and

My top picks

THIS MONTH I'M LOVING...

Urban Threads, with patterns, guides and tutorials galore, is ideal for embroidery beginners. I love this Folk Flowers Medallion, one of many designs from approx £5.

www.urbanthreads.com

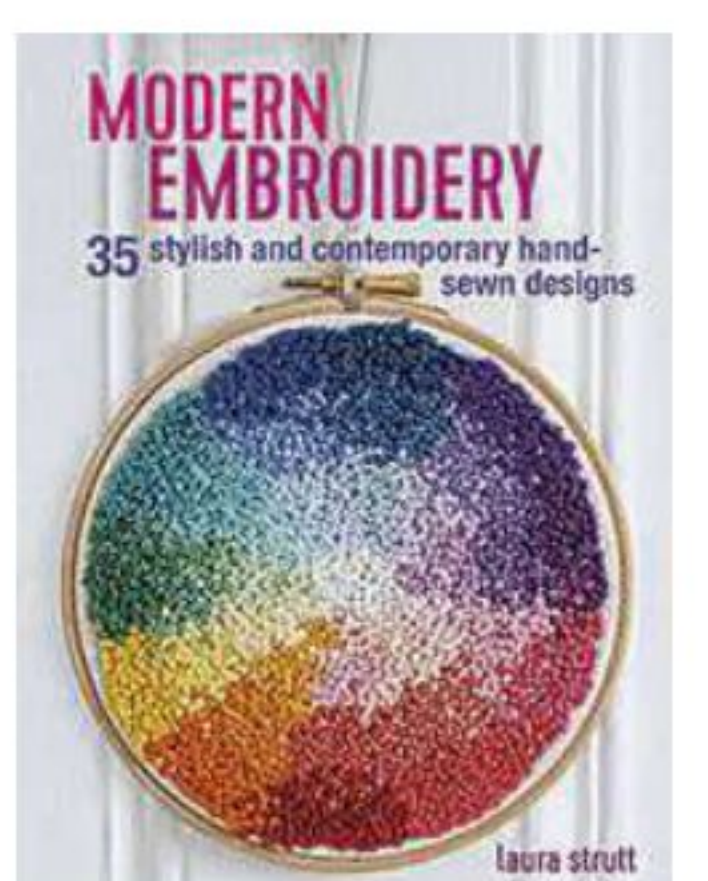


Buying sets of colour-coordinated threads is a great way to expand your collection and save money, too. I love these Sulky Cotton 12 threads from Gütermann, £11.90 for five.

www.sewessential.co.uk

I'm a big fan of hand-stitching too – and Laura Strutt's *Modern Embroidery* (£12.99, CICO Books) is one of my favourite books on the subject right now.

www.rylandpeters.com





Rainforest gala

COMBINE FREEMOTION MACHINE EMBROIDERY
WITH APPLIQUÉ TO CREATE THIS HANDY
BOTANICAL-THEMED TRAVEL POUCH

Designer **Sophie Tarrant**

GETTING STARTED

Freemotion machine embroidery can be worked on any sewing machine as long as you're able to lower the feed dogs so you can move your fabric around freely. Your manual will tell you if this is possible and whether you need a darning or a freemotion foot. A medium to heavy weight fabric such as curtain weight fabrics or calico is ideal.

To keep the fabric flat and give an even tension, stretch it taut in an embroidery hoop

which will fit under your machine. Practise first on a piece of spare fabric. Mount your fabric into the hoop the other way round to normal. Undo the screw just a little on the outer hoop, then place your base fabric centrally on top of it, right side up. Place the inner hoop on top and push it down so it fits snugly inside. Adjust the screw, then pull the fabric outside the hoop all the way round so your fabric is drum-like.

Lift the machine presser foot and ease the hoop underneath it, lower the needle and start stitching. To begin with you'll feel like the machine is running away with you as the feed dogs aren't keeping it in one place. Hold the edges of the hoop and move it around to practise working straight lines, curved lines and swirls. You may need to adjust your tension and settings until your stitches are just right and neither too tight nor too loose.



MATERIALS

- Outer fabric: 40x80cm, white canvas
- Lining fabric: 25x45cm, green print
- Appliqué fabric: green print
- Bondaweb: 25x45cm
- Sewing thread: dark green, light green
- Zip: 20cm
- Basic embroidery kit

NOTES

- Find the templates on p60.
- Use a 1cm seam allowance unless otherwise stated.
- RS = right sides.
- WS = wrong sides.
- It's best to work with a hoop, especially if you're a beginner. To do this, cut the two outer fabric pieces to 40x40cm and draw a 22x22cm square centrally on the right side of each. Mount the fabric into a hoop and work the appliqué and machine embroidery in the square. Once finished, trim the fabric pieces along the drawn lines.

01 Cut the outer fabric into two pieces measuring 22x22cm each for the pouch outer front and pouch outer back. Repeat with the lining fabric to make the pouch lining front and back and put these to one side.

02 Place the Bondaweb, paper side up, on top of the template and trace round as many leaves as you want; there are two different styles. Roughly cut around the edges, leaving a slight border around each one.

Press the traced leaves, paper side up, onto the WS of the appliqué fabric and press into place. Cut carefully around the edge of each leaf, then peel off the paper backing.

Position the leaves onto the pouch outer front and back. You can place them overlapping the edges for an all-over print effect. Press into place, then trim any overhanging leaves to match up with the edge of the canvas fabric.

03 Use freemotion embroidery to hold the leaves securely in place and to decorate. Lower the machine feed dogs, then sew inside the edge of each leaf, following the contours of the shapes intuitively as you go. Stitch where you want to, until every leaf has been embellished and worked over with a variety of lines and designs. Use different shades of

green to add depth and variety. Remember that machine embroidery isn't supposed to look neat and perfect

04 Lay the lining front RS up with the zip RS up along the top edge, with the teeth positioned centrally. Place the outer front RS down on top matching raw edges with the zip tape and pin. Using a zip foot, stitch together close to the zip teeth. Repeat this process on the opposite side of the zip tape using the lining back and outer back fabric square.

Open all the layers so they are RS out and press. With the outer fabric facing upwards, topstitch along both seams.

05 Open the zip halfway, then pin the outer fabric pieces RS together and the lining fabric pieces RS together, matching raw edges. The ends of the zip should face the lining fabric. Stitch together all the way around, leaving a 10cm turning gap in the centre of the bottom edge of the lining. When you reach the edges of the zip, stitch close to the teeth taking care not to stitch over them.

06 Clip the corners, then turn RS out, pushing out the corners. Fold the edges of the turning gap to the inside and press, then machine or hand stitch closed. Push the lining inside the bag and press to finish.



Peach melba

THIS PAINTERLY PEACH MOTIF USES LAYERS
OF THREAD TO GENTLY BUILD UP TONE AND
TEXTURE USING JUST FIVE COLOURS

Designer **Sophie Tarrant**

GETTING STARTED

It's important to always choose the right hoop when machine embroidering. There are a wide variety of shapes and sizes available. Larger hoops such as the one used in this project are better for bigger designs.

Before you begin, it's essential that you appropriately stabilise your fabric, to support and strengthen it during the stitching process. There are three main types of stabiliser used in machine embroidery:

Cut-away, which is usually used on stretchy fabrics and will remain in place indefinitely; any excess is cut away.

Tear-away, which is usually used on woven fabrics such as cotton and will be torn away after the design is worked.

Wash-away, which is used when all traces of it need to be removed from the project, such as when using a sheer fabric, or when thicker fabrics with a deep pile will need extra

support from the front of the work as well as the back while you are working.

It's best to practise a new design on a scrap of fabric before committing it to your final project to be sure that the thread colours you've chosen will work well and that the design is the correct size.

Hold the bulk of the towel out of the way of your machine as you stitch so it doesn't get dragged into the design area.



MATERIALS

- Hamam guest towel, white
- Tear-away stabiliser
- Temporary fabric spray adhesive
- Air erasable ink pen
- Machine embroidery threads: brown, cream, light green, medium green, peach
- Embroidery machine and large hoop (16x26cm)
- Basic embroidery kit

NOTES

- Download the machine embroidery file for your specific sewing machine from www.gathered.how/peach-pattern

01 Prewash your towel as it may shrink, then leave to dry. Decide where you want your peach design to be positioned – we placed ours 15cm up from one short edge and centrally across. Cut a 50cm length of tear-away stabiliser, then use temporary fabric spray adhesive to attach this to the wrong side of the towel, centring it on the point that you want your embroidered design to sit.

02 Use an air erasable pen to mark a cross at the centre point of the fabric where you'd like the design to be positioned. Line this up with the guide marks etched on the edge of the embroidery hoop. Once you're happy with the positioning, tighten the hoop to firmly fix your towel in place.

03 Download the embroidery design, making sure to select the correct file type for your machine as different brands use different file types. Copy the file onto a USB stick, then load this into your machine and apply it to your working area. Your machine will most likely centre and align it for you, but if not, move it to the middle of your working area to ensure the finished design is positioned correctly.

04 You can now start stitching the design. Your machine will work through the

various stages of the embroidery in order, first working the brown twigs, then moving on to the pale green leaves, cream fruit backgrounds, darker peach details and then finally the medium green leaves. Make sure to start the design with a fresh, fully-wound bobbin, and take your time when changing threads to ensure they are properly loaded in the machine each time.

05 Once the design is finished, carefully remove the hoop from the machine and turn it off. Unscrew the hoop to loosen it and pull it away and release the towel and stabiliser. Turn the work over, and slowly tear away the stabiliser, leaving just the embroidered design behind. Turn the work back over so that the design faces you, and use a pair of embroidery scissors and a seam ripper to carefully trim away any thread carried between sections of the design to finish it off and neaten it up.

06 If you'd like to repeat the design on the opposite end of the towel, do so now, repeating the above steps. Once the towel is complete, carefully wash it to remove any residue from the adhesive. Leave to dry flat, then press, avoiding working over the embroidery design. 🍑



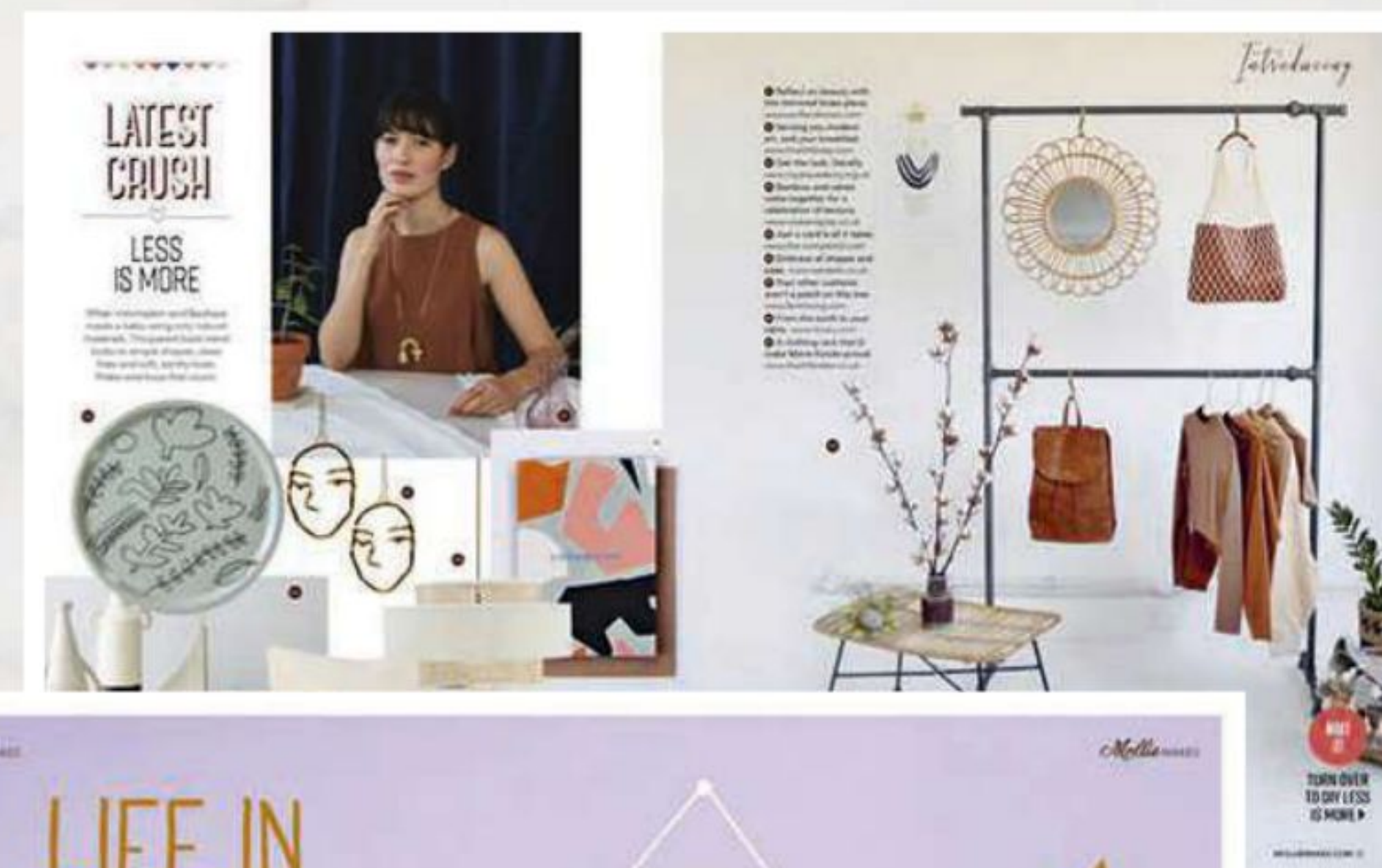
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Happy home

STITCH AN INSPIRATIONAL MESSAGE, SEW IT
INTO A BANNER, THEN HANG IT UP IN YOUR
FAVOURITE SPACE FOR LOTS OF POSITIVE VIBES

Designer **Becki Clark**





MATERIALS

- Cotton fabric: 40x55cm, white
- Stranded cotton: 1 skein of charcoal
- Iron-on interfacing or wadding: 33x19cm (optional)
- Rod for hanging: 20cm long
- Cord or twine for hanging
- Matching sewing thread
- Basic embroidery kit

STITCHES USED

Backstitch, French Knot, Satin Stitch, Stem Stitch

NOTES

- Find the template on p62, plus alternative phrases.
- If you wish to write a different message there is also a template for the entire alphabet on p63.
- Use a 1cm seam allowance when making up.
- RS = right sides.
- WS = wrong sides.

- 01** Cut the cotton fabric into the following pieces before you begin the embroidery:

Banner front: 40x30cm

Banner back: 35x21cm

Place the banner front RS up centrally on the template. Using your preferred transfer method, trace round the outline of the banner, then the lettering.

- 02** Mount your fabric into an embroidery hoop, gently pulling the fabric taut. The whole design is worked in charcoal stranded cotton. Outline the wider parts of each of the letters in Backstitch using two strands.

- 03** Fill in these outlined sections in Satin Stitch using four strands.

- 04** Then embroider the narrower parts of the letters in Stem Stitch using four strands. Work the dot on the 'i' as a French Knot using two strands.

- 05** Once all the embroidery is finished, cut out the banner shape 1cm outside the outer drawn lines down both sides and along the bottom pointed edges. Cut the fabric 6cm above the top outer line to allow for the hanging rod casing and seam allowance.

- 06** Place this RS together with the banner back fabric and cut round it. If you want to give the banner a little more body, press

interfacing or wadding onto the WS of the cut-out banner front.

Place the banner front RS together with the banner back, then stitch together all around leaving a 6cm gap in the centre of the top for turning. Clip the corners and points.

Turn RS out, folding the turning gap fabric edges to the inside. Press, then Slip Stitch the opening closed.

Fold the top over by 5cm to the back and Slip Stitch down to make a casing, ensuring you only stitch through the lining.

Thread the dowel through the casing, then tie cord to either end for hanging. ●

BECKI CLARK



Becki is a talented designer who runs a wedding stationery company called Olive & Bramble. When she isn't roaming the New Forest with her sausage dog, Reggie, you'll find her teaching painting and calligraphy, and working on her new book about hand lettering. www.beckiclark.com

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Bunny hop

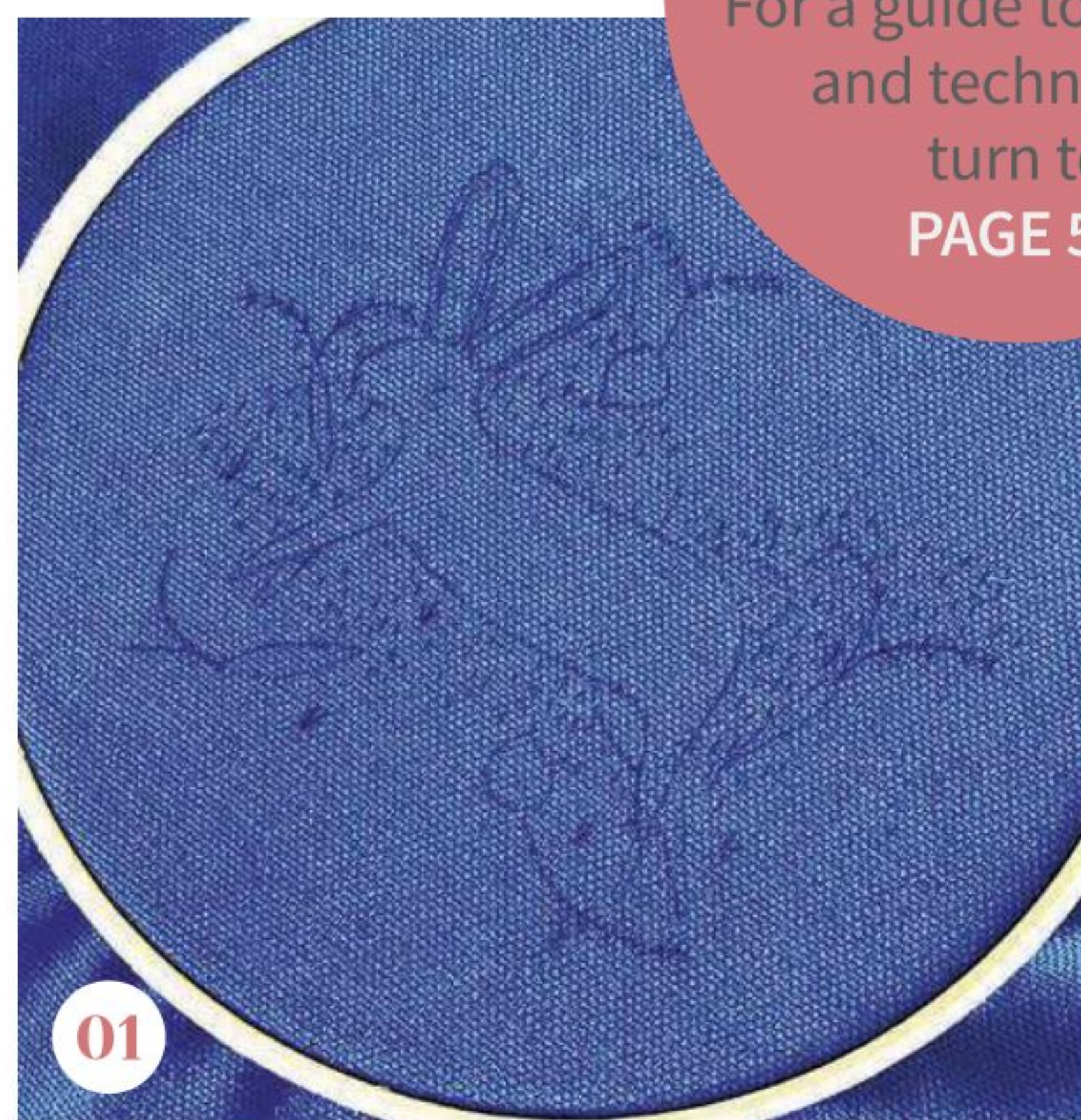
FIVE COLOURS AND FIVE STITCHES COMBINE TO
MAKE THIS CHIC RABBIT MOTIF – DESTINED TO
DECORATE BAGS, POCKETS, SKIRTS AND MORE!

Designer **Stacie Bloomfield**



Love Embroidery Essentials

For a guide to stitches and techniques turn to PAGE 52



01



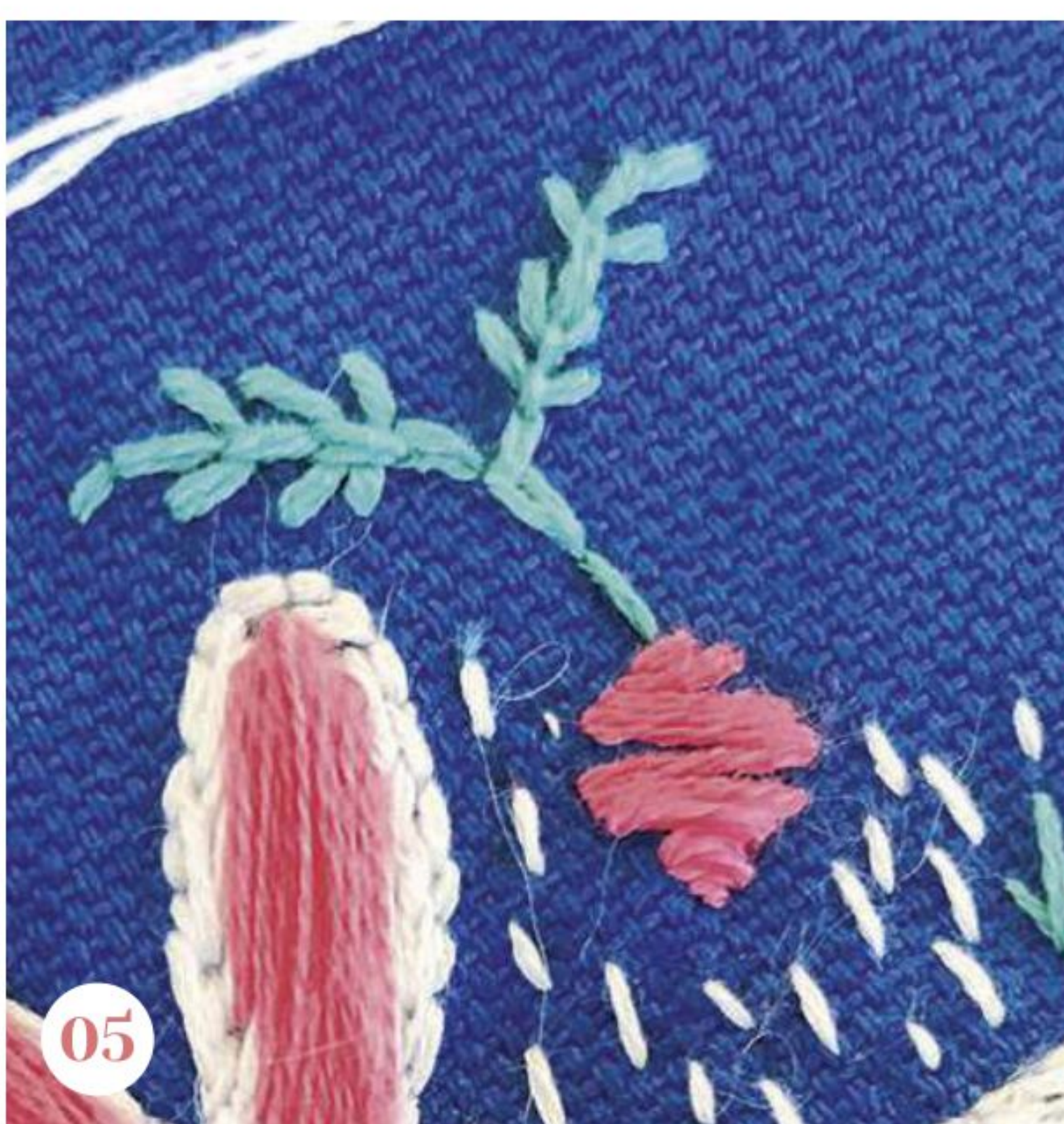
02



03



04



05



06

MATERIALS

- Tote bag
- Stranded cotton: 1 skein each of black, green, orange, pink, white
- Carbon paper
- Basic embroidery kit

STITCHES USED

Backstitch, Chain Stitch, Fly Stitch, Satin Stitch, Split Stitch, Straight Stitch

NOTES

- Find the template on p59.
- It's best to prewash the bag before you start stitching to check the colour doesn't run and bleed into the embroidery.
- To protect your embroidery from daily use, you could press iron-on interfacing over the stitching on the inside of the bag, or line the bag with sturdy fabric.

- 01** Transfer the design from the template on to the bag using your preferred method. We used carbon paper and a sharp pencil.

Mount the bag fabric into a hoop with the design positioned centrally.

- 02** Work the outline of the rabbit's body in Backstitch using two strands of white. Fill in the body in Split Stitch using two strands of white.

- 03** Create the fluffy tail in Split Stitch using three strands of white, stitching in a circular motion working from the outside towards the inside.

To make the tail extra fluffy, use six strands and, starting from the outline of the tail, work Chain Stitch in a circle.

Outline the bottom of the tail and the lines where the legs cross in Backstitch using two strands of black.

- 04** Fill in the ears, and make a cheek, in Satin Stitch using two strands of pink. Work the nose as a Straight Stitch using two strands of pink. Work the eye as a small circle in Satin Stitch using two strands of black.

- 05** Work the vegetable leaves and sprigs of grass in Fly Stitch using two strands of green. Work the vegetables in Satin Stitch using two strands of orange for the carrots

and pink for the radishes. For the carrots, you could mix one strand of orange and one strand of yellow together in the needle for a little extra fun visually. Leave some gaps between the stitches for effect.

- 06** Fill the area around the rabbit in short delicate Straight Stitches using one strand of white for a decorative effect.

Once all the embroidery is complete, wash the bag gently by hand then press while still a little damp, placing a thin clean cloth on top of the embroidery to prevent the stitches from flattening and losing their texture. 🧵

STACIE BLOOMFIELD



Arizona-based Stacie is an illustrator, designer and teacher. Her vibrant, playful, animal-inspired designs, which are printed onto tea towels, cards and more, can be found on her online shop, Ginger, along with her embroidery kits and book, *Woodland Stitches*. www.gingiber.com



Spinning wheels

WORK SATIN STITCH IN DIFFERENT LENGTHS
TO CREATE THIS GEOMETRIC DESIGN USING
THE BOLDEST THREADS IN YOUR STASH

Designer **Lauren Holton**

Embroidery Essentials

For a guide to stitches and techniques turn to **PAGE 52**



01



02



03



04



05



06

MATERIALS

- Fabric: 25x25cm
- Stranded cotton: black (A, F, L), dark orange (B), light orange (C), light terracotta (D), dark terracotta (E), dark grey (G), light teal (H), dark teal (I), dark green (J), light green (K), light grey (M), light gold (N), cream (O), dark gold (P)
- Embroidery hoop: 13cm diameter
- Basic embroidery kit

STITCHES USED

French Knot, Satin Stitch, Seed Stitch, Straight Stitch

NOTES

- Find the template on p61.

01 Transfer the design to the fabric using your preferred method. The template is labelled with the different sections and the colours used are listed in the materials list. Don't trace the letters or the filled areas as these are provided for reference while stitching. Sections A, F, and L are filled with a scattering of simple stitches, each using three strands of black stranded cotton. Each dot in section A represents a French Knot. Section F is filled with Seed Stitches.

02 The crosses in section L are created by placing a horizontal Straight Stitch directly on top of a vertical Straight Stitch.

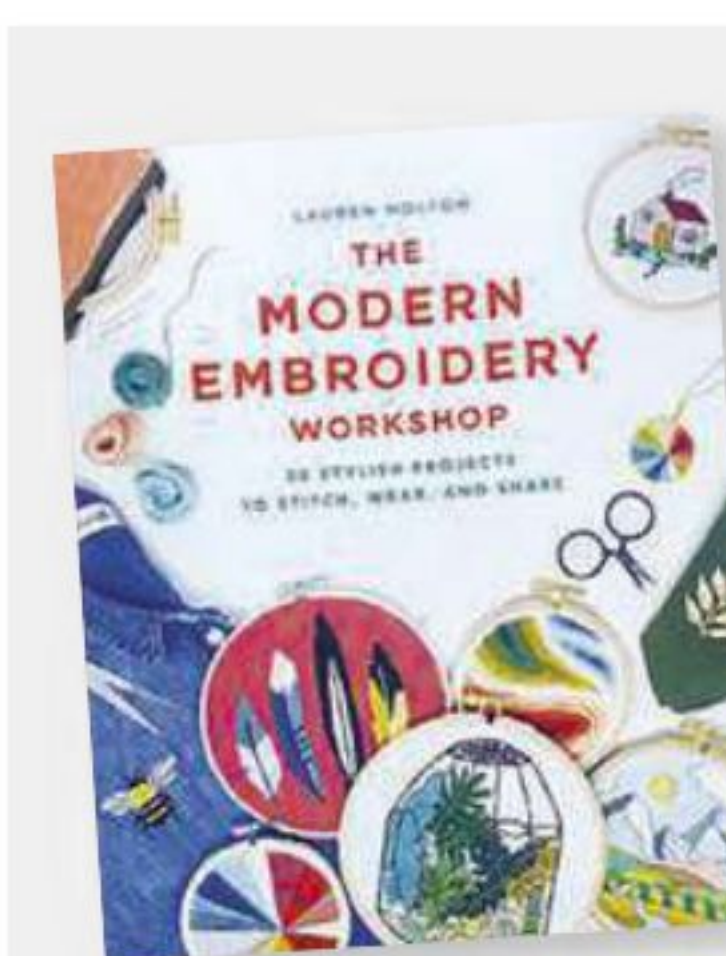
03 Begin to fill all the remaining sections with Satin Stitch, using six strands of stranded cotton for each colour. Place a single Straight Stitch across the top of the area, placing the ends of the stitch as close to the edge of the inside hoop as possible while still extending across the entire section. Next, fill in any remaining space between the edge of the inside hoop and your first stitch by adding shorter stitches above the first stitch.

Continue using Satin Stitch to fill the remainder of the section below your first stitch, maintaining a consistent angle with your stitches throughout the area.

04 The stitches should extend horizontally across each section, beginning at the outside edge of the hoop and decreasing in size as you move toward the centre. The stitches in each section should be placed directly against the stitches in the adjacent section, sharing holes between the two thread colours to make sure no fabric is visible.

05 Continue in this way around the design. The wider sections will require more stitches between the first stitch and the hoop edge than the narrower sections.

06 If you want to make more pinwheel hoops, transfer the template on to your fabric again but use your own choice of colours in each section. You could fill each one only using Satin Stitch for a different effect, as shown. 📌



This project is from Lauren Holton's new book, *The Modern Embroidery Workshop* (£10.99), published by Ilex Press. www.octopusbooks.co.uk

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Walk on the wild side

REFASHION A PAIR OF TRUSTY SNEAKERS
WITH BURSTS OF HAND-STITCHED FLOWERS
IN ZINGY SPRING SHADES

Designer **Louise Newton**





MATERIALS

- High top canvas shoes
- Stranded cotton: 1 skein each of blue, light green, dark green, orange, light pink, dark pink, yellow
- Heat-erasable pen
- Embroidery transfer paper
- Basic embroidery kit

STITCHES USED

French Knots, Satin Stitch, Split Stitch, Straight Stitch

NOTES

- Find the templates on p64.
- It's important to firmly secure both ends of your threads as they will have a lot of wear inside your shoes. To do this, weave them in and out of worked stitches, several times. When starting off, leave a length of thread, then go back and secure it later.

01 There is a semicircle shape on the side of each shoe that is thicker than the rest and is too stiff to pull the needle through to stitch on. To avoid going into this area, trace over the outline of this with your heat erasable pen or very lightly with a pencil. This will help to guide you when you place the pattern on to the shoes.

02 There are two templates: the main one is for the outer side of the shoes and the small template is used to go around the shoe's logo on the inner side of the shoes. The templates which are provided will fit onto the right shoe, so you need to flip it to transfer the design in reverse onto the left shoe. To do this, trace over the template on tracing paper, turn it over and draw over the lines in dark pen on the back.

You now need to transfer the embroidery design on to your shoes. This can be tricky as the fabric is thick and floppy but there are several methods you can use:

Heat erasable pen. Draw the pattern on to the shoe using a heat erasable pen – you'll be able to erase the lines with ease using heat or friction when you've finished the embroidery. This may be easier for the simple design around the shoe logo.

Embroidery transfer paper. This method will work well for the main design. To do this, first trace the template on to the white side of the transfer paper using a dark ballpoint pen. Press the paper, coloured side down onto the shoe in your chosen position and retrace the lines with a dark pen. Your pattern should transfer on to the shoe ready for you to stitch over. Take care while using this method as you need to press hard enough for the lines to show through, but if you use too much pressure you can transfer unwanted ink from the transfer paper onto the shoe. If this does happen, a damp cloth can help to erase this afterwards.

Iron-on pencil. Use a pencil in a colour that will show up on the shoe using the same technique as the transfer paper. Trace over the embroidery template onto paper in reverse with the pencil, then place the paper, pencil side down, in the correct position on the shoe. Trace over the lines to transfer them. Remember, though, that transfer pencils don't usually wash off, so you will need to be extra careful that your stitches cover the lines as you're working them.

03 Start off by working the stems in Split Stitch. Take three strands of dark green

Stitch GuideTurn to
PAGE 55**TIPS & TRICKS**

- A heat erasable pen is one of the most useful tools you can use in embroidery. They're perfect for drawing precise lines on to fabric, and they disappear with heat – simply use a hairdryer or iron.
- Split Stitch is perfect for working stems as it adds texture and is easy to stitch in both straight lines or curves, but you could also use Backstitch, Stem Stitch or Chain Stitch.

and light green to differentiate between the stems with French Knot buds and those with petals. If you used light green for the stem, use a dark green for the leaves and vice versa.

Work the leaves with two or three Straight Stitches using all six strands of thread.

04 Fill the daisy centres with French Knots using six strands of yellow, winding the needle round the thread one or two times. If you struggle with French Knots or are new to embroidery, you can fill in the flower centres with Satin Stitch.

In the same way, fill the centres of the two flowers in the middle of the design with orange French Knots.

Add a French Knot to the end of each stem to create the buds using a mixture of six strands of dark pink and yellow.

Fill the daisy petals with Straight Stitches using three strands of light pink.

05 Fill the middle flowers with three or four Straight Stitches using three strands of yellow or blue thread.

06 The smaller design on the inside of the shoe is worked in a similar way to the main design. Work the stems in Split Stitch using three strands of dark green. Add five leaves to the stem, working each leaf as two

or three Straight Stitches using six strands of light green.

Use the same blue, pink and yellow as the main design to create three French Knots on either side of the logo circle.

When you have finished stitching, it's time to erase any lines. If you've used heat erasable pen, a low heat setting on your hairdryer or iron will remove any visible lines. If you've used embroidery transfer paper, wipe gently with a damp cloth. If, after that, any stubborn transfer lines do show through and you find you can't remove them, then simply embroider over them. 🧵

LOUISE NEWTON

Louise is a triplet from Leeds and taught herself how to embroider in 2017 after making a New Year's resolution. She creates

bright, happy pieces by exploring colour and textures to capture wildflowers, insects and her much loved Yorkshire landscape in stitch. www.loustitchesshop.etsy.com

love Embroidery Essentials

MATERIALS | TECHNIQUES | STITCH GUIDE | TEMPLATES



Materials

EVERYTHING YOU NEED TO GET YOU STARTED
ON YOUR EMBROIDERY ADVENTURE

YOUR BASIC EMBROIDERY KIT

For the majority of the projects in this issue you will need the following items. There are different types available, so read on to choose the correct materials for each project.

- Fabric
- Thread
- Needles
- Scissors
- Embroidery hoop
- Transfer pens/pencils

FABRIC

Embroidery can be worked on a wide variety of fabrics or readymade items. It's best to choose fabrics with a fairly smooth surface as heavily textured surfaces will prevent the stitches from lying flat. For beginners, it's best to start with a 100% plain weave cotton.

When choosing fabric, consider its intended use, how much wear it will get and how often it will need to be washed.

Fabric can be categorised by its weave and fibre content. Plain weave is the most common type of weave and includes poplin, calico and canvas. Satin weave is a really smooth fabric which is glossy on one side; it includes cotton sateen and satin. Twill weave is a strong fabric with diagonal ribs, such as denim and tweed. Evenweave has regularly spaced holes between the threads and is used for counted thread embroidery. Surface pattern, gingham and ticking can be effectively embroidered on top by following, or echoing, the print.

The most common fibre used is cotton, which is strong and washes well. Linen has a slightly uneven surface due to the natural slubs, which are part of its charm. Silk is luxurious and has a subtle sheen, but take care when stitching on it as it can pucker. Pure wool fabric has quite a tight weave, is easy to stitch on and adds a wonderful texture to embroidery.

THREAD

Choose thread for your project according to how your finished embroidery will be used. For items that will receive a lot of wear and tear use hard-wearing thread, such as stranded cotton. For decorative pieces use finer decorative threads. Consider also how well they'll cover the embroidery design, and experiment to get the thickness you desire.

STRANDED COTTON

This is a divisible, six-strand thread. One strand forms a fine line, while six strands used together produce a bold, heavy line. It's available in a wide variety of more than 400 colours, in pure cotton, silk and rayon.

COTON PERLÉ

Also known to as 'pearl cotton', this twisted single-strand thread has a slight sheen and is available in four weights from heavy to fine: 3, 5, 8, 12. It's often used for Hardanger embroidery.

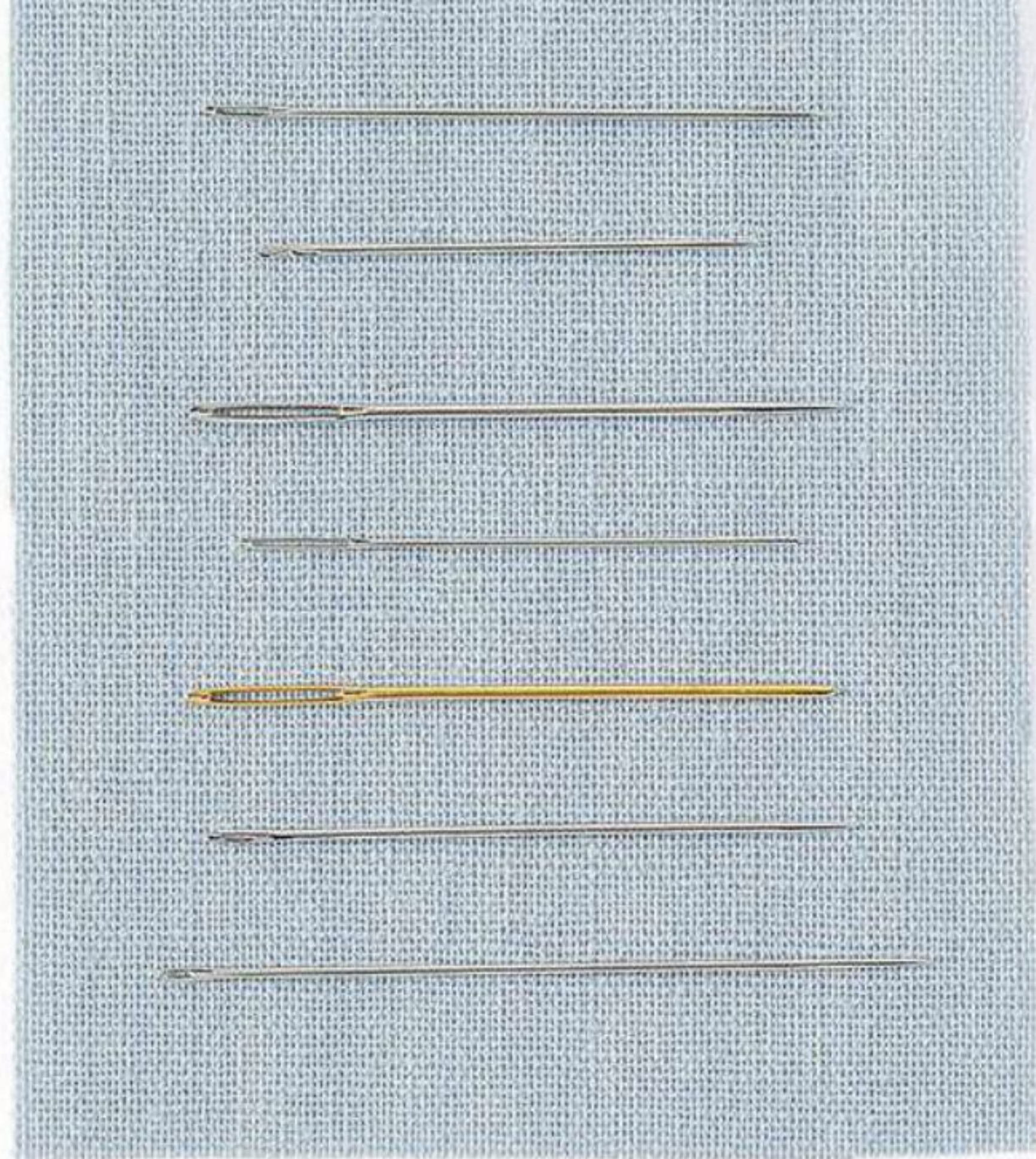
COTON À BRODER

Also known as 'special embroidery thread', this matte, single-strand thread is available in four weights from heavy to fine: 16, 20, 25, 30. It can be used for surface embroidery, blackwork and drawn thread.

CREWEL WOOL

This single-strand woollen thread is available in many colours and used for fine embroidery and crewel work.



**METALLIC**

Available in many weights and textures, these threads are best reserved for special effects, as they are not very hard-wearing. Always work with shorter lengths of about 30cm and coat with a thread conditioner.

SPECIALITY THREADS

There are many other threads to choose from in a wealth of different effects, such as space-dyed, hand-dyed and ombré. Try flower, soft cotton and silk threads.

HOOPS & FRAMES

Using a hoop or frame makes it easier to achieve a neat, even finish without the fabric distorting. Stands for hoops and frames, which leave your hands free to stitch, are available as floor-standing, table, lap or seat-mounted.

HOOPS

Hoops work by holding a section of the fabric taut between two rings. Wooden hoops have two rings with an adjustable metal screw. Spring tension hoops have a plastic outer ring with a metal spring-loaded inner ring to keep the fabric taut.

FRAMES

Frames are designed for larger pieces to keep an entire piece of fabric taut.

NEEDLES

There are several different needles suitable for embroidery. Having the right needle for the job will vastly improve your stitching. When choosing, consider which diameter, eye, length and point you need. Always buy good quality needles as they'll last longer.

BEADING

Shorter beading needles are fine with a long thin eye – ideal for sewing on beads.

CHENILLE

This sharp-pointed needle has a large oval eye so that it can take thicker threads. It's also good for embroidering with ribbon.

CREWEL/EMBROIDERY

This is the most commonly used needle for embroidery. It's a medium-length, sharp-pointed needle with a long eye.

MILLINERS/STRAW

This long needle has a round eye, so is perfect for working decorative stitches like Bullion Knot.

QUILTING/BETWEENS

These needles are very short and fine with a round eye. The shorter length makes them ideal for fine needlework, such as shadow work.

SHARPS

These general purpose needles are medium length with round eyes, which makes them strong, and perfect for tightly woven fabrics.

TAPESTRY

This blunt-ended, large-eyed needle is used for counted thread embroidery and working Whip Stitch.

DESIGN TRANSFER

There are several tools and materials that can be used for transferring designs.

TRANSFER PENS AND PENCILS

These are either permanent or temporary, and are erasable by air, heat or water.

DRESSMAKER'S CARBON PAPER

This comes in different colours so it'll show up on different coloured fabrics.

IRON-ON TRANSFERS

These can be bought either singly or in books and can be used more than once.

LIGHTBOX

These are like an illuminated tablet and are worth the investment for easy tracing.

PENCIL

A standard soft pencil can be used to trace a design onto fabric.

WATER-SOLUBLE STABILISER PAPER

Draw or print a design on this, embroider through it, then dissolve it in water.

USEFUL EXTRAS**COTTON TAPE**

Used to bind the inner embroidery hoop when stitching on fine or delicate fabrics.

LIGHTS AND MAGNIFIERS

Perfect for seeing small stitches close up or for working in artificial light.

SCISSORS

Small, sharp scissors are invaluable for snipping off thread ends. Dressmaking scissors are used for cutting fabric to size.

THIMBLE

These will protect your fingers, particularly when using thicker threads.

THREAD CONDITIONER/BEESWAX

This helps stop the thread from getting tangled, particularly metallic threads. →





Techniques



LEARN THE BASICS OF EACH STAGE
OF YOUR EMBROIDERY PROJECTS



HOW TO TRANSFER

TRACING

Place light-coloured and fine fabrics over the design and trace over it. For thicker or dark-coloured fabrics a light source such as a window or lightbox makes this process much simpler.

TRANSFER PENS AND PENCILS

Choose a colour that will show up on the fabric. Use a permanent marker if the stitching will cover the lines, or a removable marker if you need to erase the lines afterwards – test first on a scrap of fabric so you know it can be removed.

IRON-ON TRANSFERS

Press your fabric, then place your transfer sheet ink side down on top and press with a hot, dry iron (taking care with heat-sensitive fabrics). You can reuse the transfers three to four times depending on the type of fabric you use.

WATER-SOLUBLE STABILISER

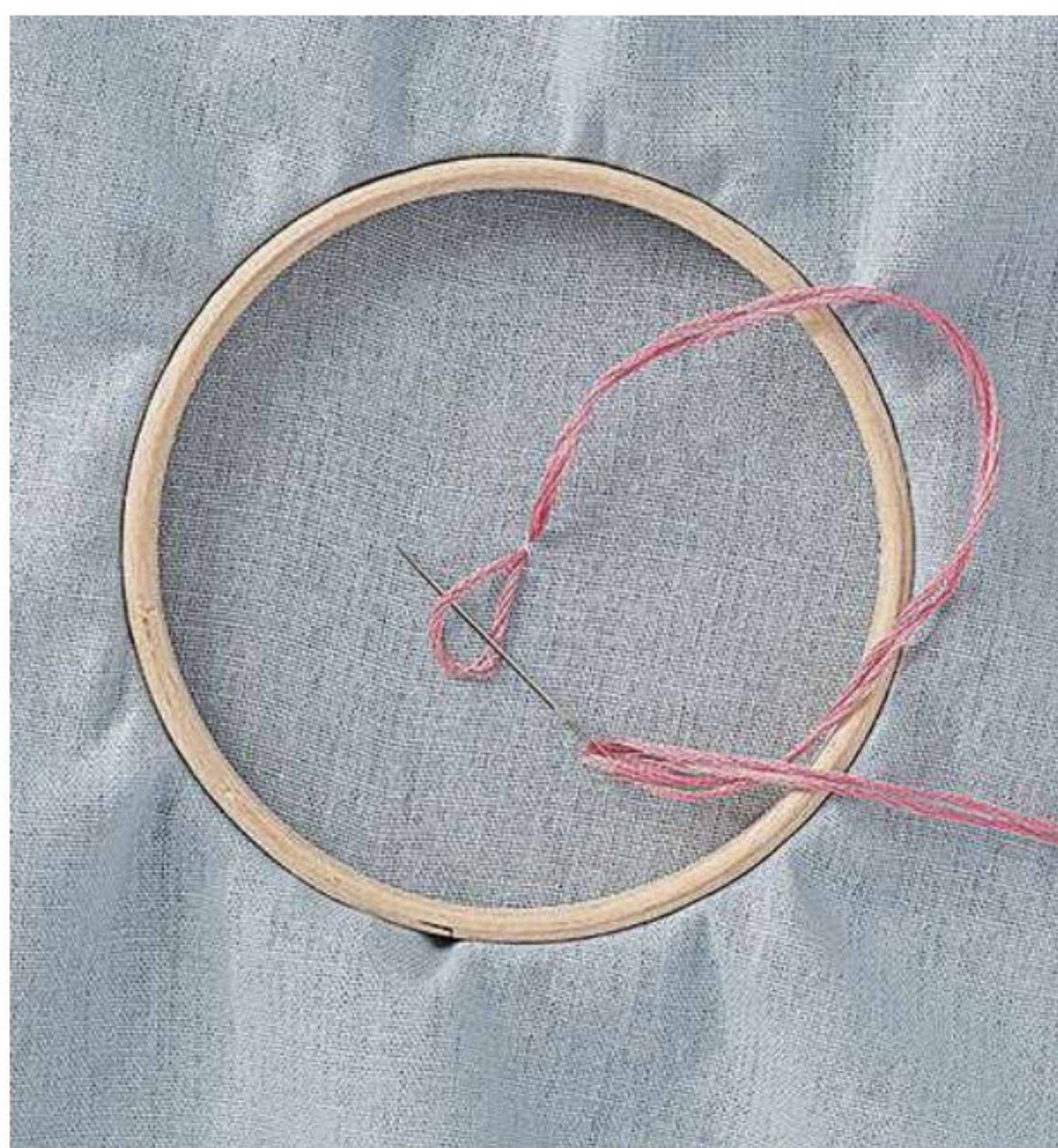
This lightweight, slightly perforated paper stays on the fabric as you embroider. Once you've finished stitching, soak it with the fabric and it dissolves when rinsed.

CARBON PAPER

Lay the carbon paper coloured side down onto your fabric, place your pattern on the top and trace over the design.

TEAR-AWAY METHOD

This technique is used when stitching on textured fabrics like velvet and suede. Trace your design onto thin tracing or tissue paper, then tack it onto your fabric. Stitch through the fabric and paper, then carefully tear away the paper.



USING A HOOP

Place the inner ring of the hoop under the fabric directly below the area you wish to stitch. Loosen the screw on the outer ring and place this over the fabric and inner ring. Push down firmly and evenly, then tighten the screw and gently pull the edges of the fabric beyond the hoop so that it's 'drum tight'. Regularly check the tension of your fabric as you stitch, and adjust accordingly. If you're using delicate fabric, begin by wrapping cotton tape around the inner ring to protect your fabric from being marked by the hoop.

HOW TO STITCH

CUTTING THE THREAD

With stranded cotton, there is a 'right' end to pull the thread from to stop the skein tangling and knotting: the end with the longer wrapper that has the colour number. Find the cut end and gently pull. Cut thread no longer than 50cm (but for metallic threads, shorter 30cm lengths are best). To separate strands, cut a length of thread, then hold the end gently between your thumb and forefinger. Take one strand and pull it gently upwards. If you want more than one strand, separate them individually then recombine them.

STARTING A THREAD

There are a few methods you can use:

Loop start If you're stitching with two strands, cut one strand twice the length you need. Fold it in half so the two cut ends meet and thread these through your needle, leaving a loop at the other end. Bring your needle up through the fabric, then back down, threading the needle through the loop. This neat method works with any even number of strands.

Waste knot Tie a knot in the end of the thread and pull the needle and thread through the fabric near to where you'll be working, in the direction of your stitching. Work stitches over the end of the thread, then cut off the knot when you reach it.

Weaving in Weave the end of the thread under the back of worked stitches.

FINISHING A THREAD

Weave the thread under the back of the stitches just worked. Start and finish all threads very securely so they don't come undone and cut off loose ends as you go so they don't get caught in stitching.



LEFT-HANDED STITCHERS

If you are left-handed, you may need to work some stitches differently. Please go to www.gathered.how/love-embroidery for information for left-handed stitchers.

FINISHING

When you've finished stitching, gently wash your work in lukewarm water and a little mild detergent. Rinse well, adding a drop of white vinegar to the final rinse to restore the sheen of the thread. Roll the fabric in a clean towel to absorb excess water. Place a towel on an ironing board, put your embroidery face down on it with a clean cloth on top, and press until dry.

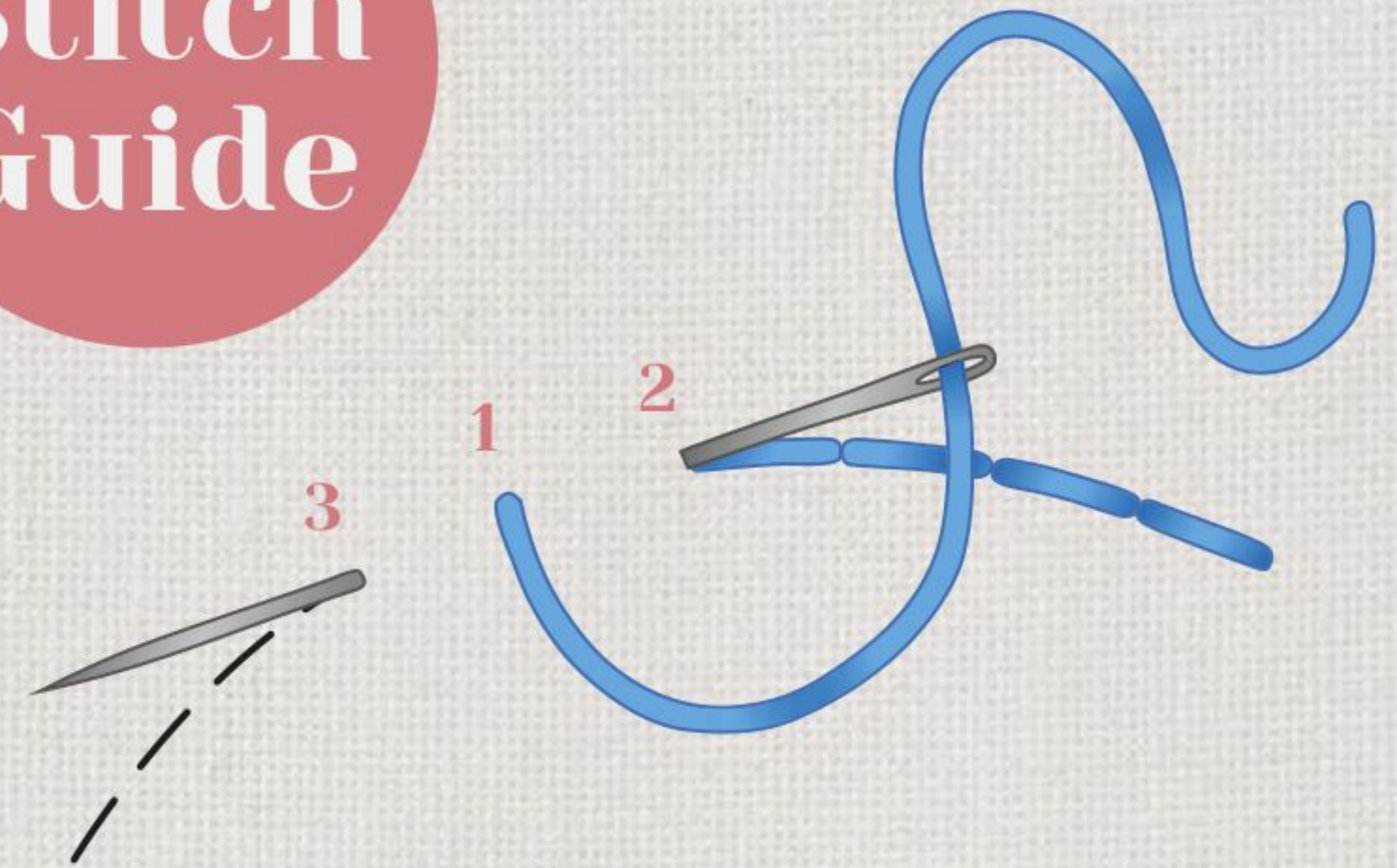


MOUNTING A HOOP

Cut the fabric 5cm bigger than the outer hoop. Cut a piece of felt the same size as the inner hoop. Mount the fabric into the hoop with the design central and the screw centre top. Work a Running Stitch around the fabric edge and pull it to gather it. Pin the felt over the gathered fabric and stitch into place, then sew a small ring at the top to hang your hoop from. ②

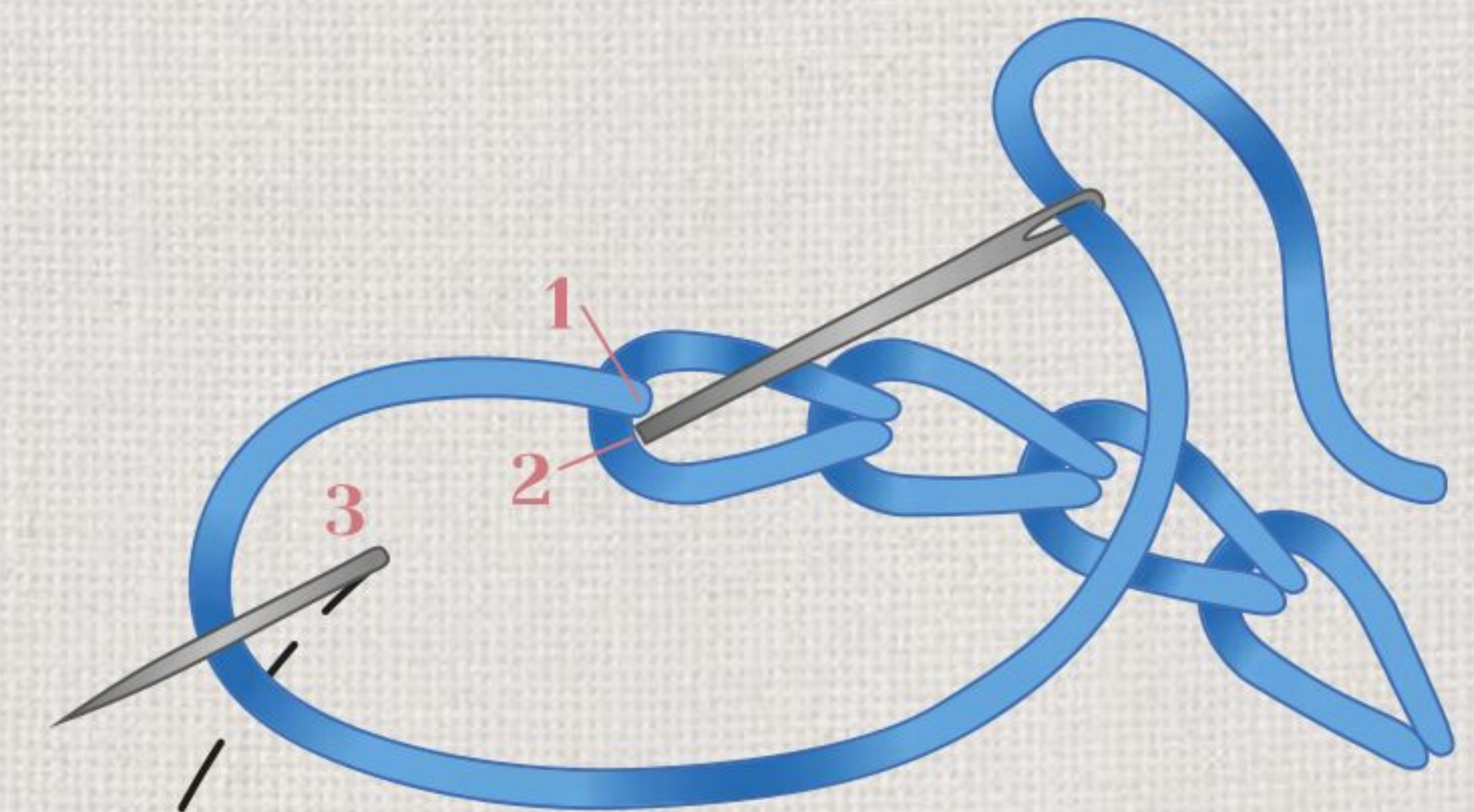


Stitch Guide



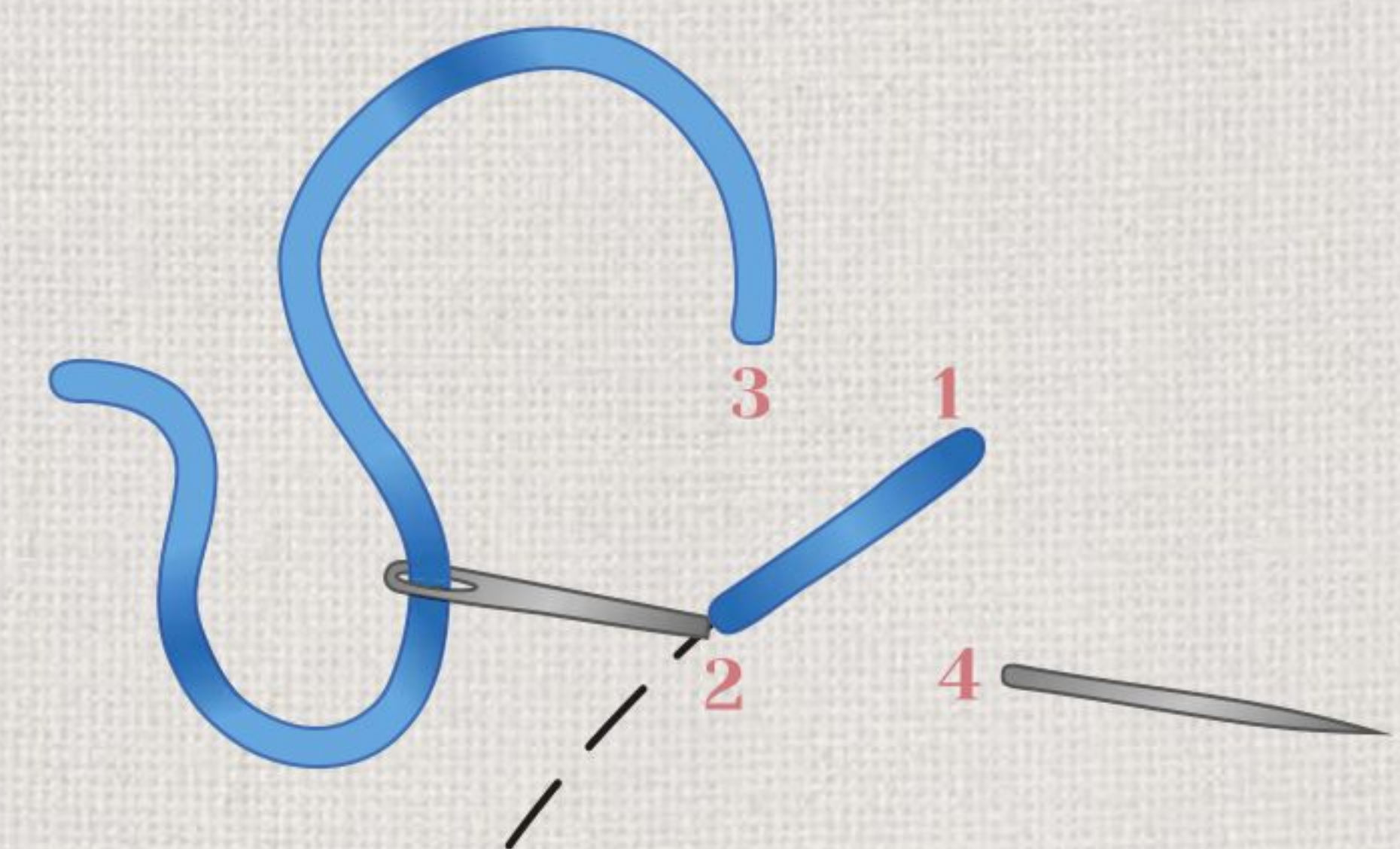
Backstitch

Backstitch forms a neat line which can be used alone or to outline other stitches. Backstitch should be worked so that all the stitches are the same length with no gaps between them. Bring the needle up at 1, down at 2, up at 3 and so on. Continue stitching in this way, always working back on yourself.



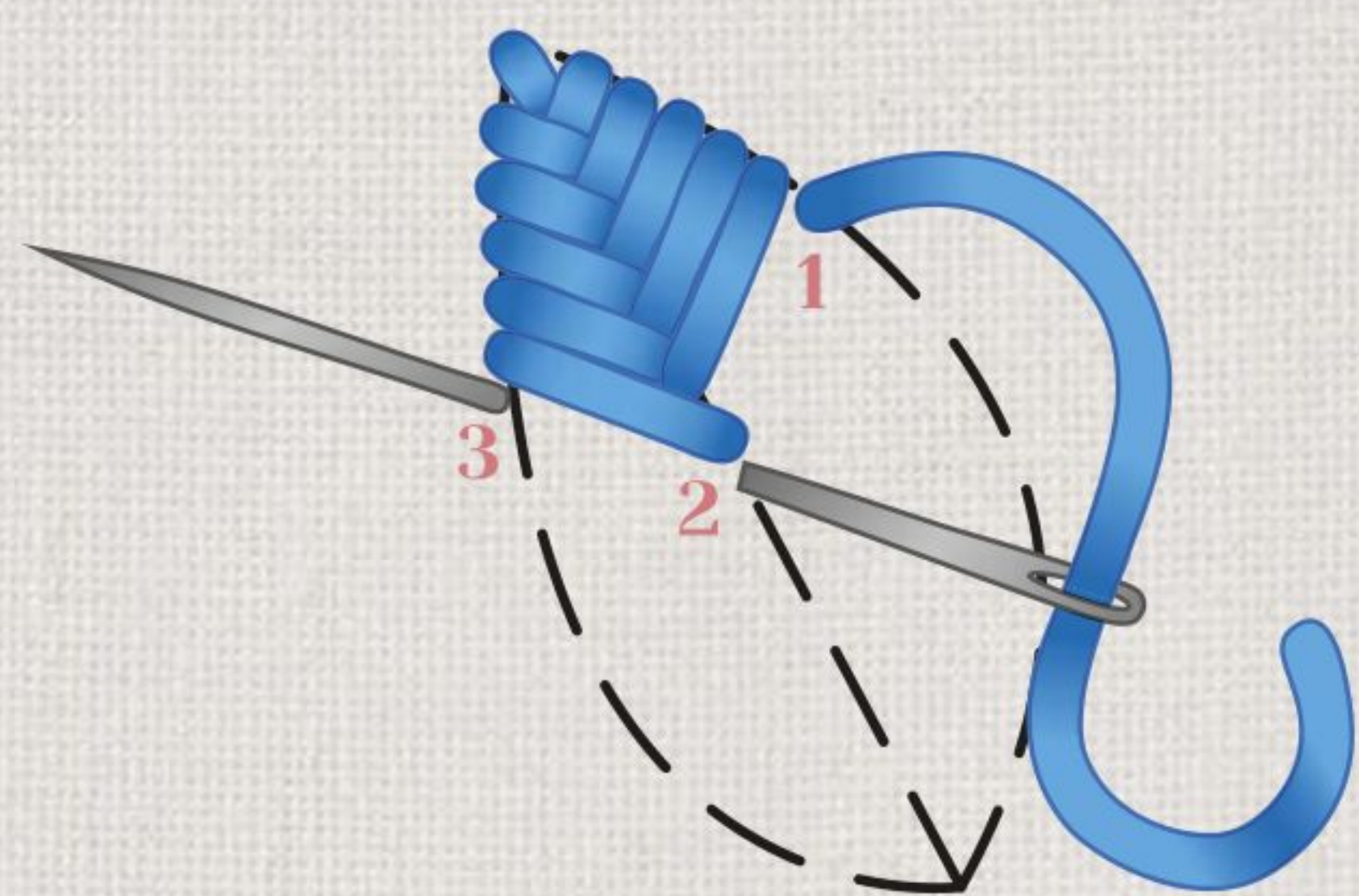
Chain Stitch

Chain Stitch works well as a decorative outline. Work from right to left if you're right-handed, or left to right if you're left-handed, bringing the needle up at 1, down at 2 and up at 3, making sure the thread is under the needle. Pull the needle through slowly to form a neat loop – don't pull too tightly or the 'chain' effect will be lost.



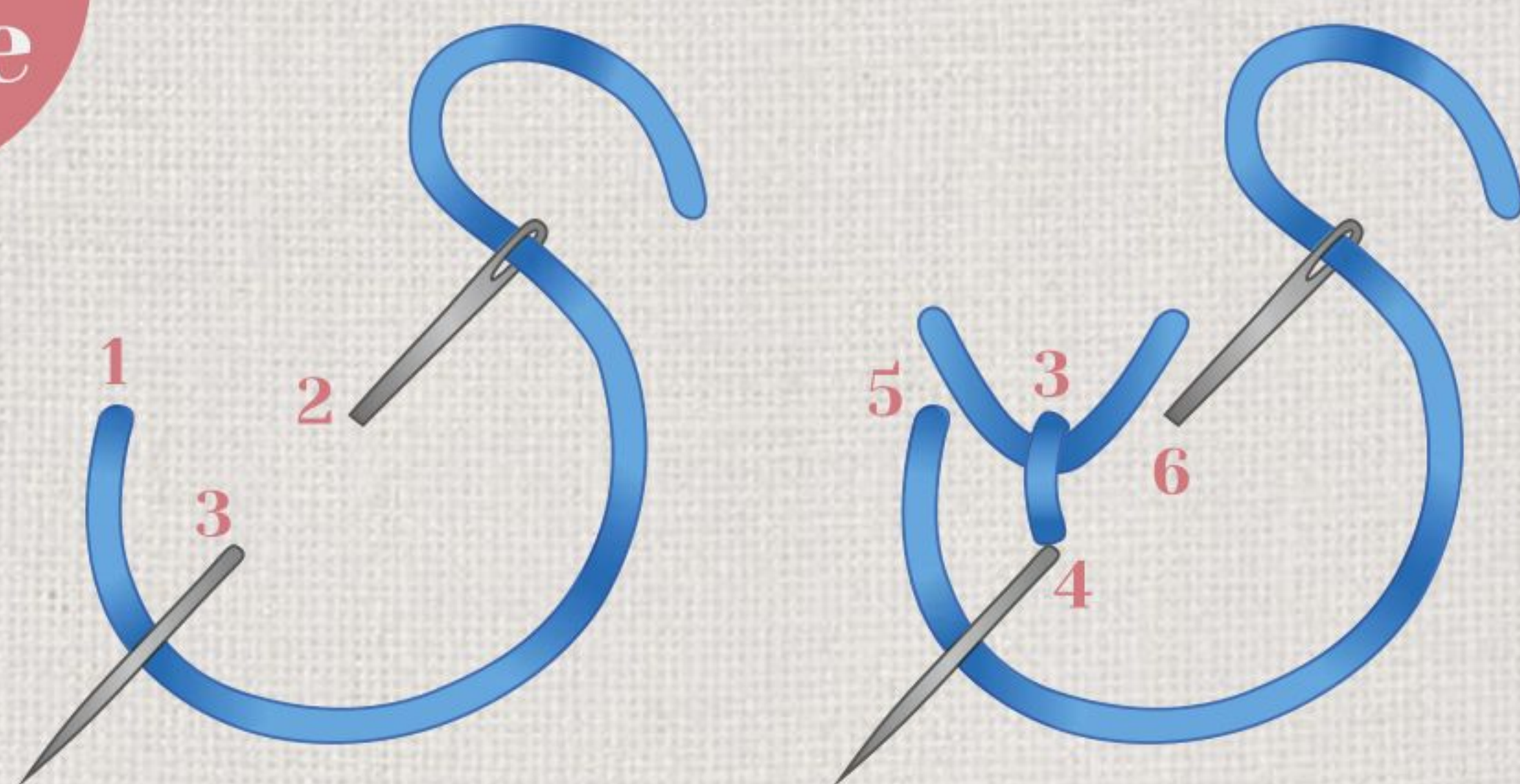
Fern Stitch

Each Fern Stitch is made up of three small stitches. Bring the needle up at 1, then down at 2 (which is the centre point), bring it up at 3 and down at 2 again. Bring it up at 4, then down at 2 again to finish the stitch. If you're working a row of stitches, each subsequent Fern Stitch should touch the centre stitch of the last.



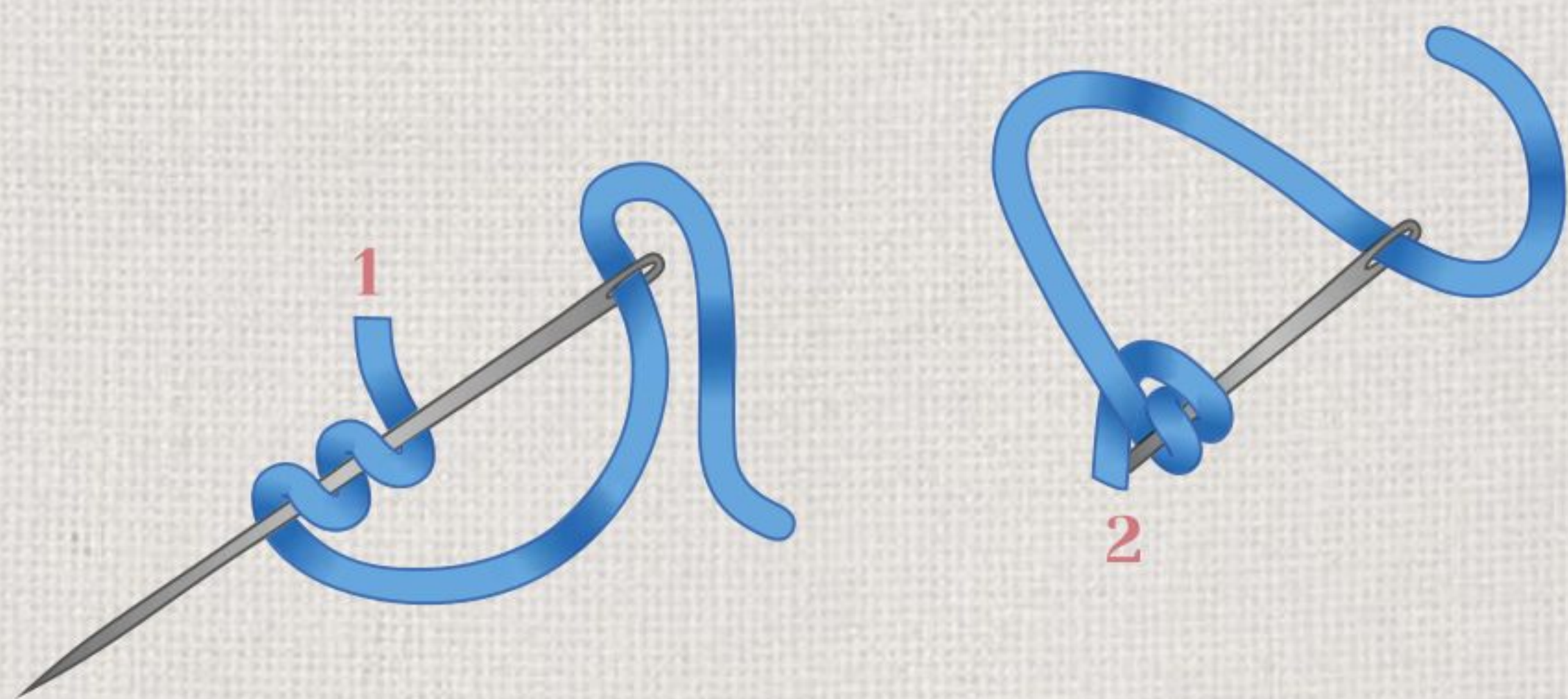
Fishbone Stitch

Bring the needle out at the top of the shape and make a short vertical stitch. Bring the needle up at 1 slightly to the right, following the shape outline. Take the needle diagonally down at 2 at the centre line below the first stitch. Bring it up at 3 on the left side and keep alternating these diagonal stitches from right to left.



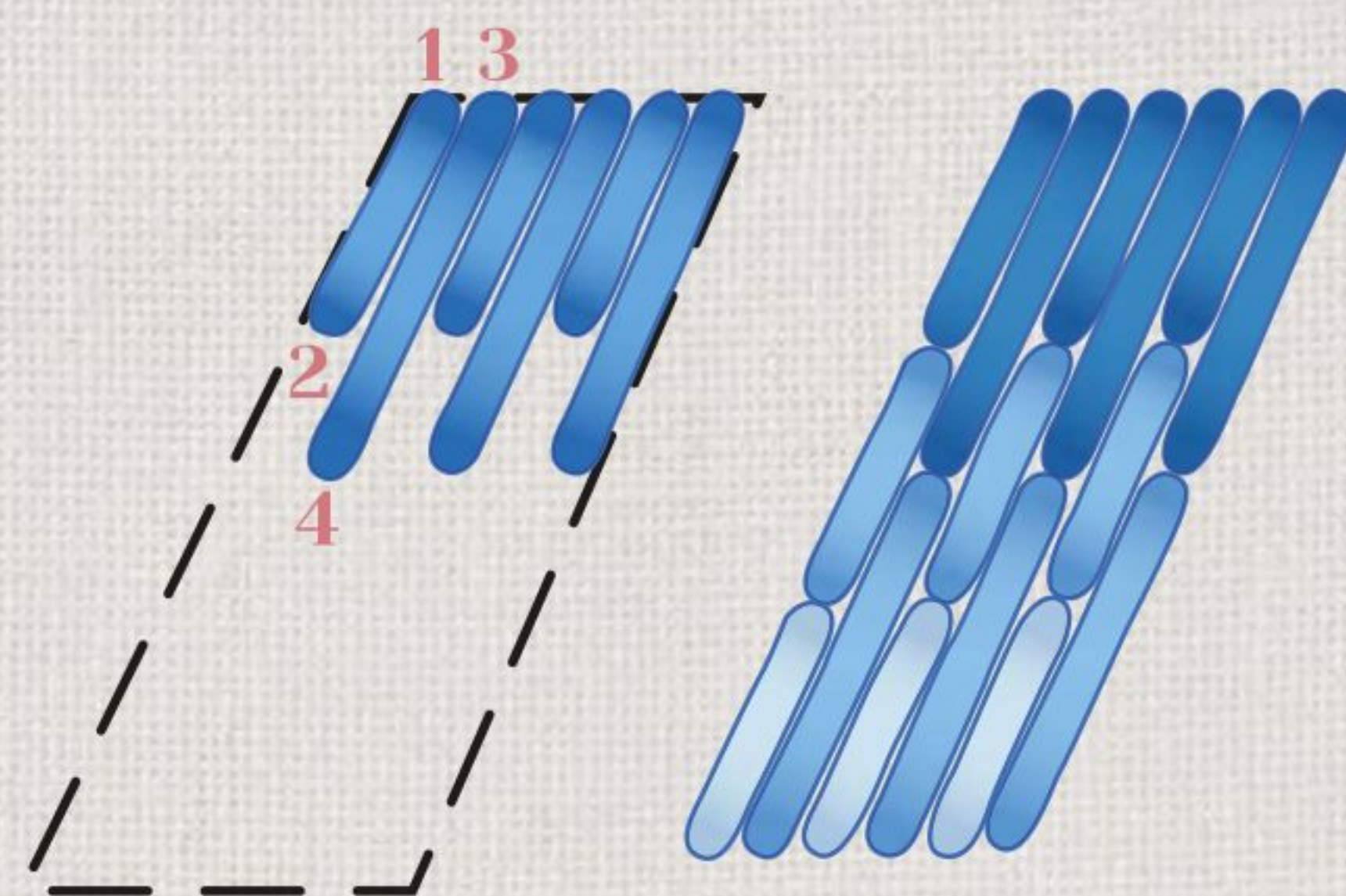
Fly Stitch

Bring the needle up at 1, then down at 2 without pulling the needle through the fabric. Bring the needle up again at 3, over the thread of the first stitch and pull it through. Make a short stitch to secure the 'V' shape and create one Fly Stitch. If you are working in lines, place the stitches side by side or below each other.



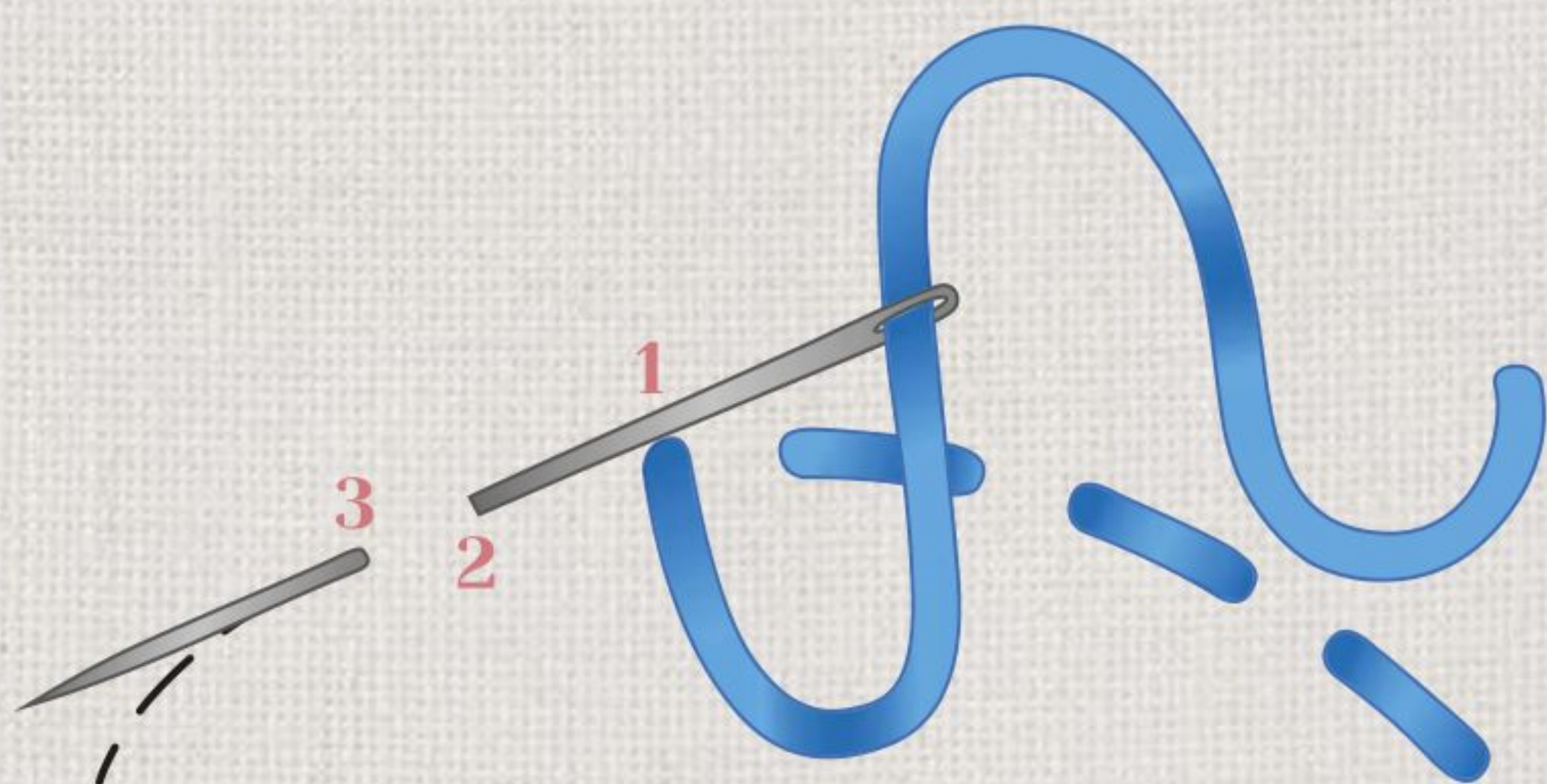
French Knot

Bring the needle up at 1. Holding the thread with one hand, twist the needle around the thread twice. Insert the point of the needle into the fabric close to where the thread emerged, pull the thread to tighten the knot, then push the needle slowly through the fabric. Make a larger knot by increasing the twists.



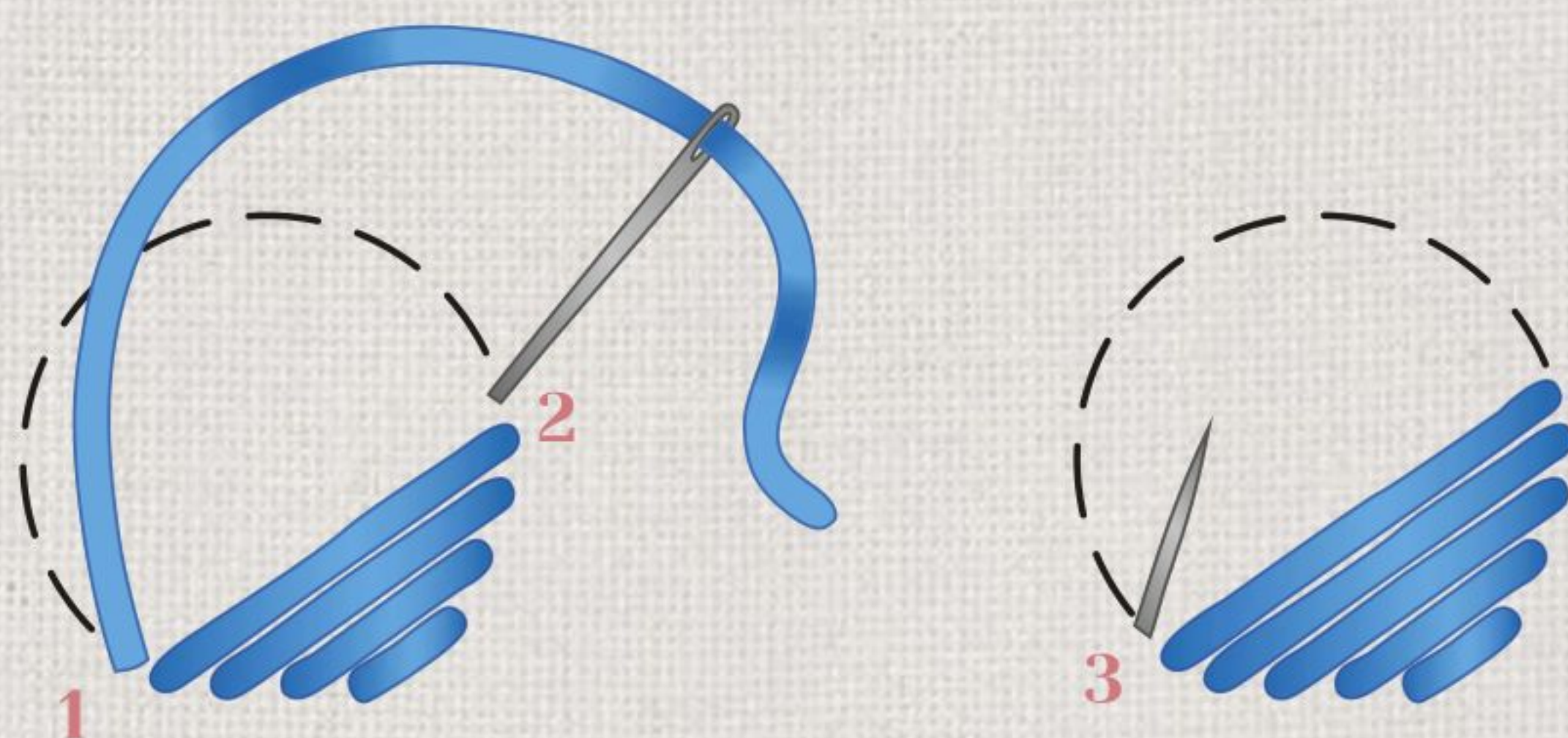
Long and Short Stitch

Work alternate long and short stitches for the first row – the short stitches should be half the length of the long stitches. Bring the needle up at 1, down at 2, up at 3, down at 4 and so on. Subsequent rows are worked with the stitches all the same length, equal to the long stitches in the first row.



Running Stitch

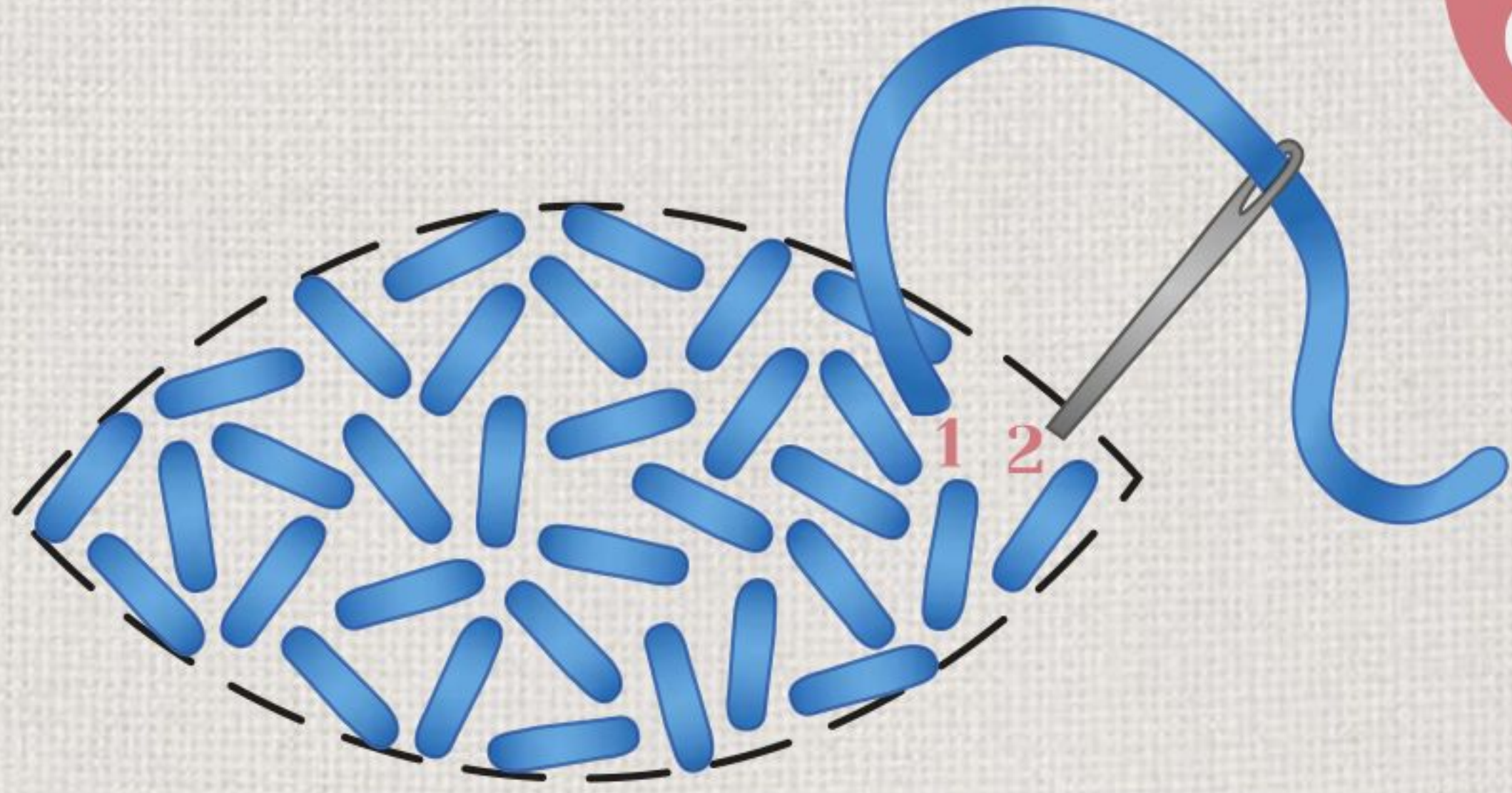
This is a very versatile outline stitch which can also be used beneath other stitches to add a layer of padding. Running Stitches should all be of the same length. Bring the needle up at 1, down at 2, up at 3 and so on. The spaces between the stitches are usually the same length as the stitches themselves, but you can vary this.



Satin Stitch

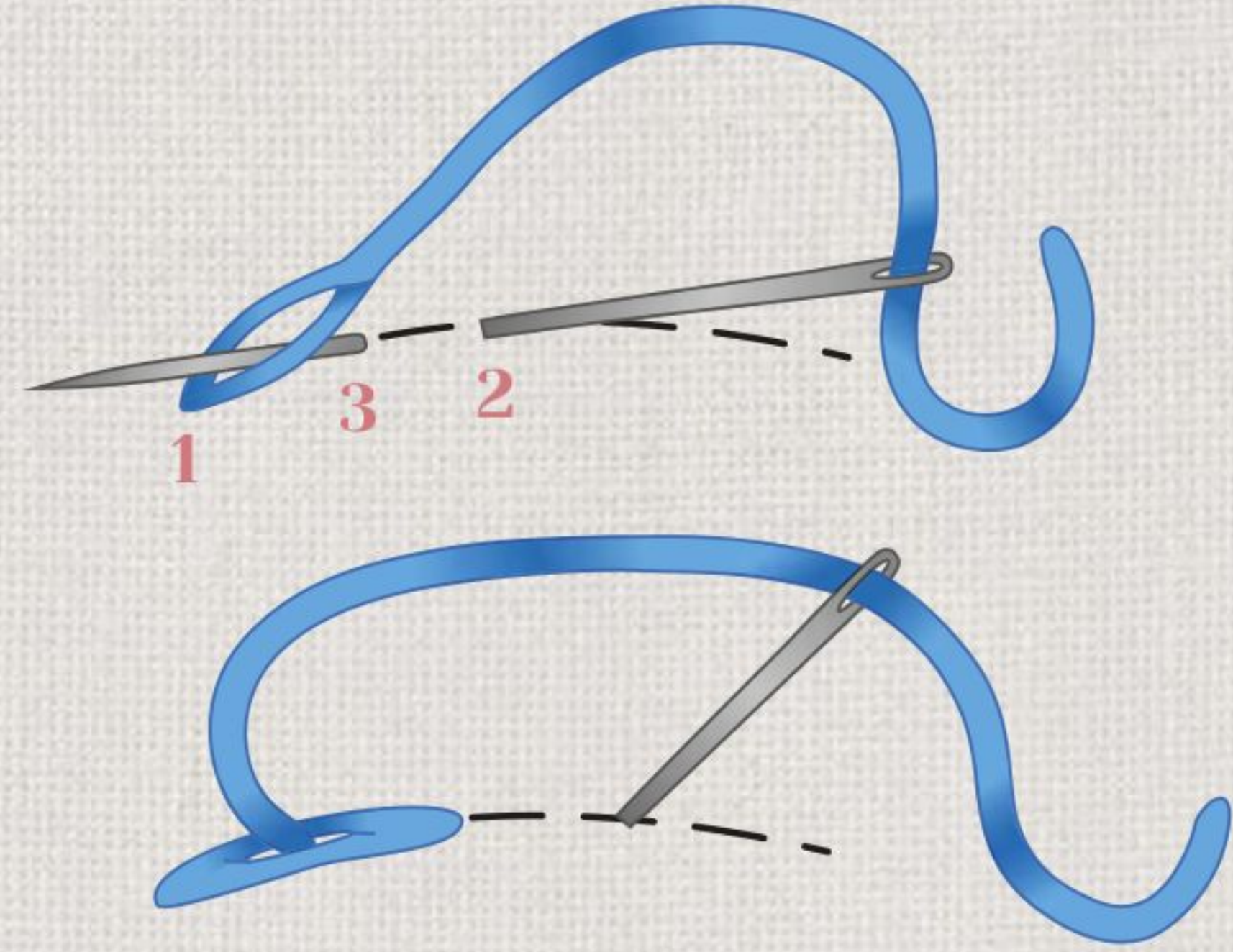
Bring the needle up at 1, down at 2 and up at 3, working stitches close together. Keep stitching in this way, under and over, so that the back of the work looks the same as the front. To maintain an even tension, always take the needle out at the back, then back in at the front in two steps rather than in and out in one motion.

Stitch Guide



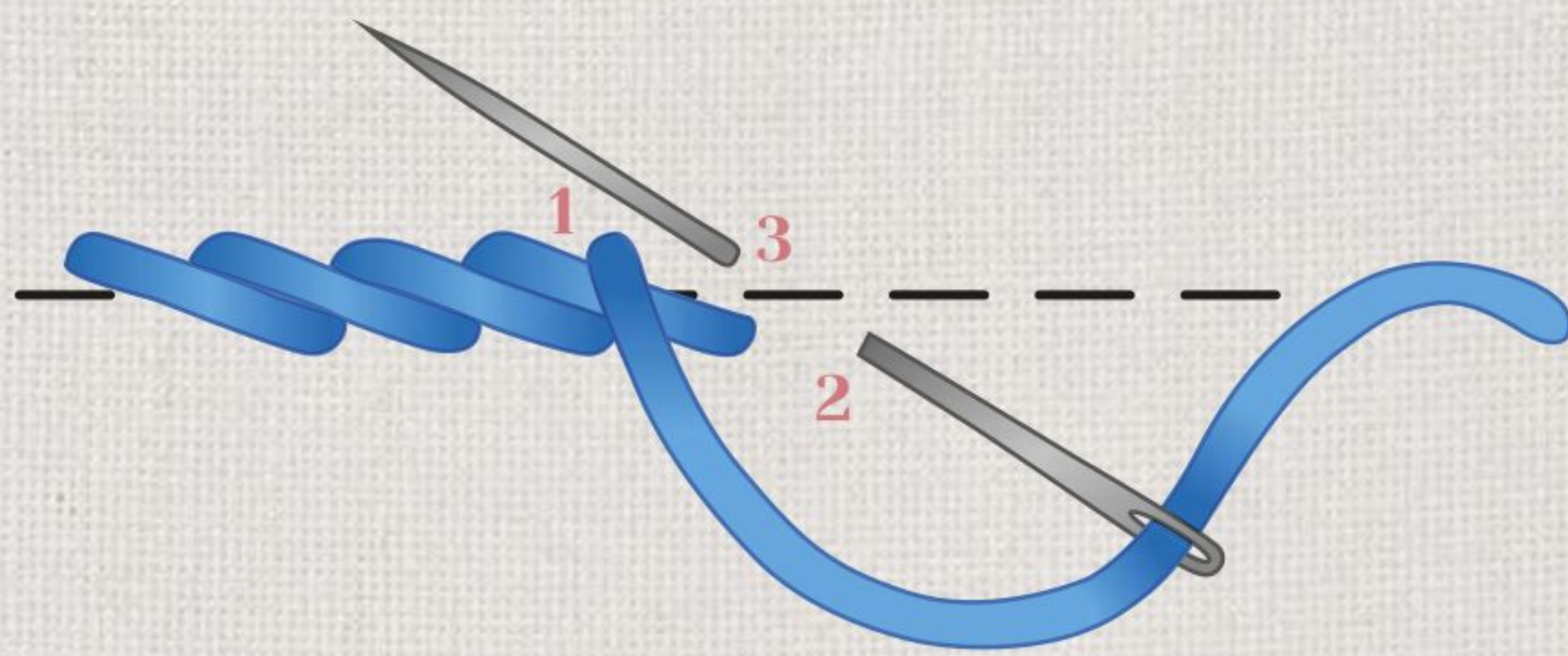
Seed Stitch

Seed Stitch is an individual stitch, but when worked together in groups is called Seeding. This is simply short straight stitches worked randomly in different directions. There is no particular pattern to follow, but the stitches should all be of the same length, evenly spaced and scattered across the fabric.



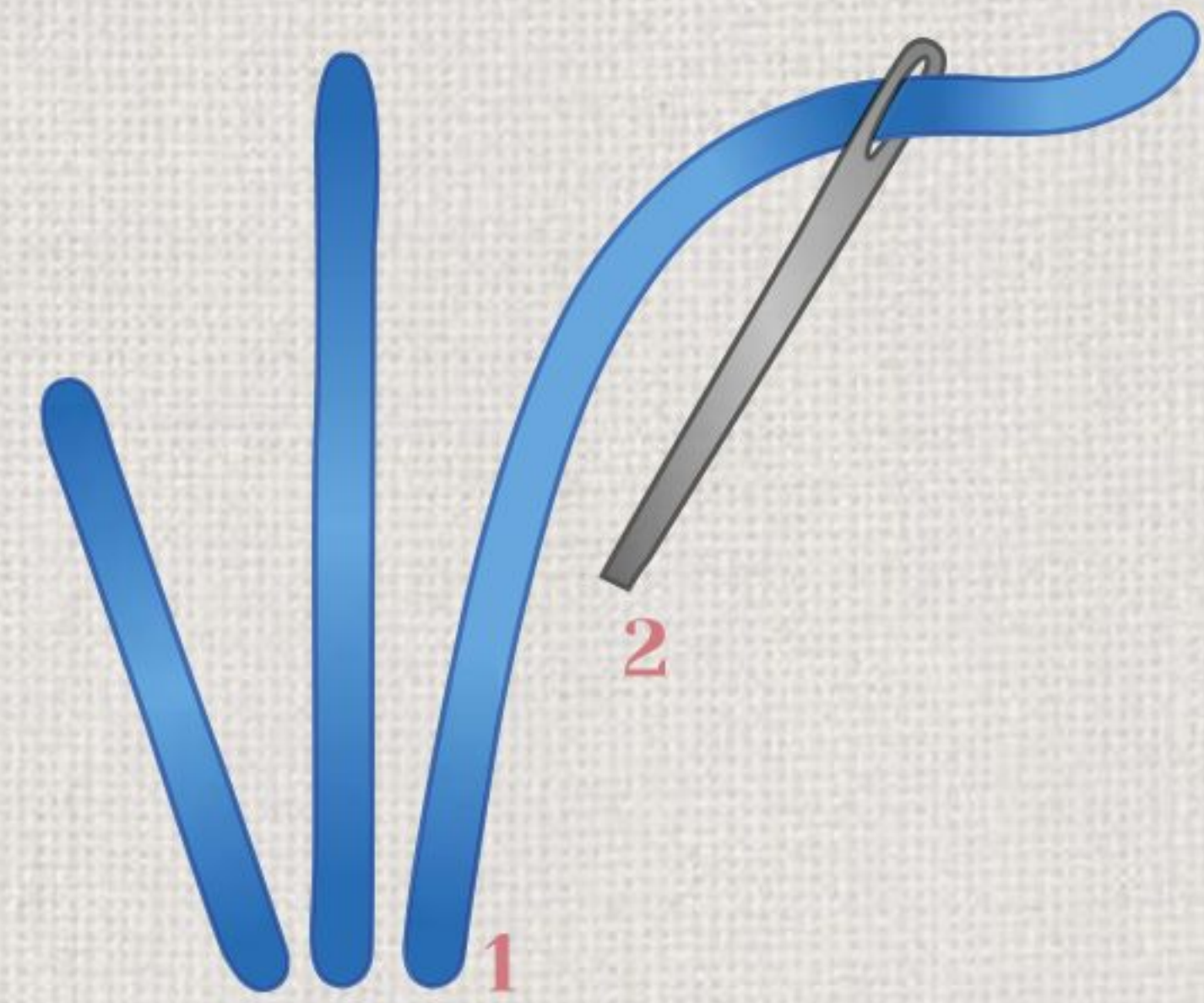
Split Stitch

Bring the needle up at 1, down at 2 and up at 3, but don't pull it all the way through the fabric. Pull the needle up through the centre of the thread to split it, then carry on pulling it up through the fabric and the thread. Work the whole outline in this way, making sure you always split the thread in the centre to form even stitches.



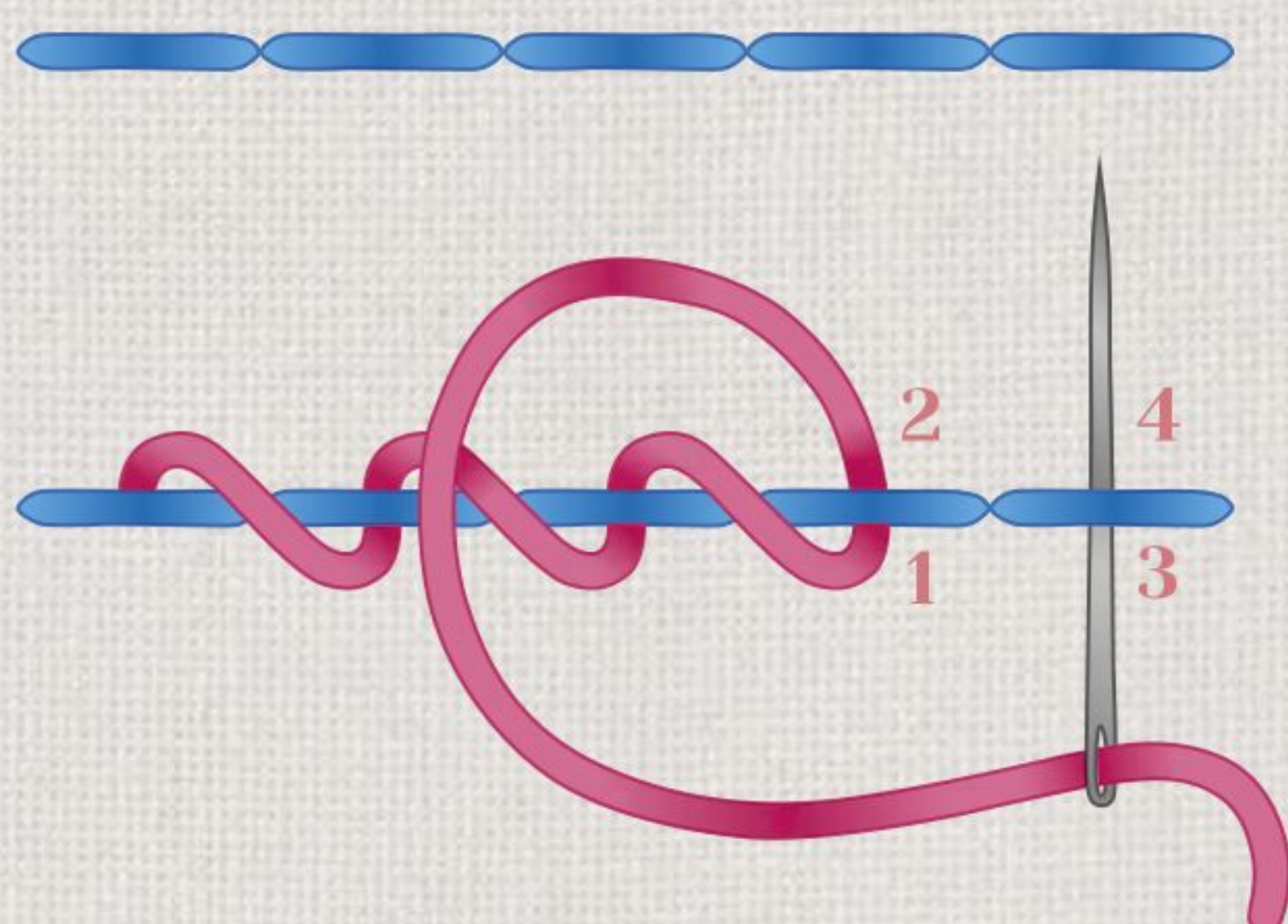
Stem Stitch

Stem Stitch forms a solid, raised line with a textured appearance. It can be used to follow any shape and is good for working curved lines. Bring the needle up just above the design line at 1, down at 2 below the line, and back up at 3 above the line. Continue in this way, always working back on yourself.



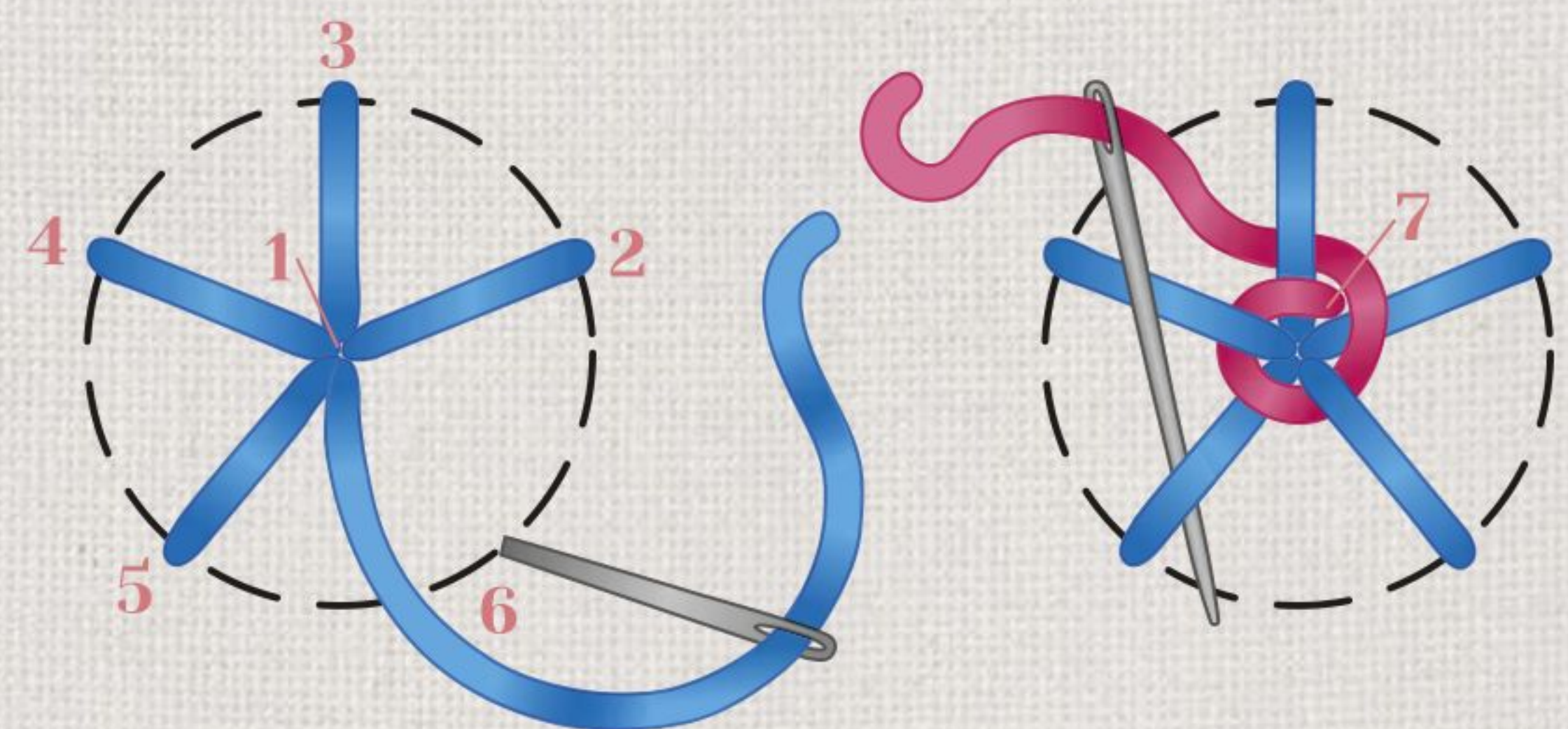
Straight Stitch

Straight Stitch is very versatile as it can be worked to any length and in any direction. It is particularly useful in pictorial work for adding details and it can also be used to outline other areas of stitching, providing that the edges are straight. Bring the needle up at 1, then down at 2 to create the required stitch length.



Whipped Backstitch

First work a line of Backstitch. Next, thread a blunt pointed tapestry needle and bring it up from beneath the centre of the first Backstitch. Bring the needle out under the stitch and thread it under the next stitch from bottom to top. Continue whipping the Backstitches in the same way without piercing the fabric or thread.



Woven Wheel

Work spokes by coming out of the centre at 1, then in at 2 on the edge of the circle. Come out again at the centre and in at 3 and so on to complete the spokes. Using a blunt needle, bring the thread out under one of the spokes at 7, then weave the thread under and over each spoke alternately without piercing the spokes or fabric. ②

Templates

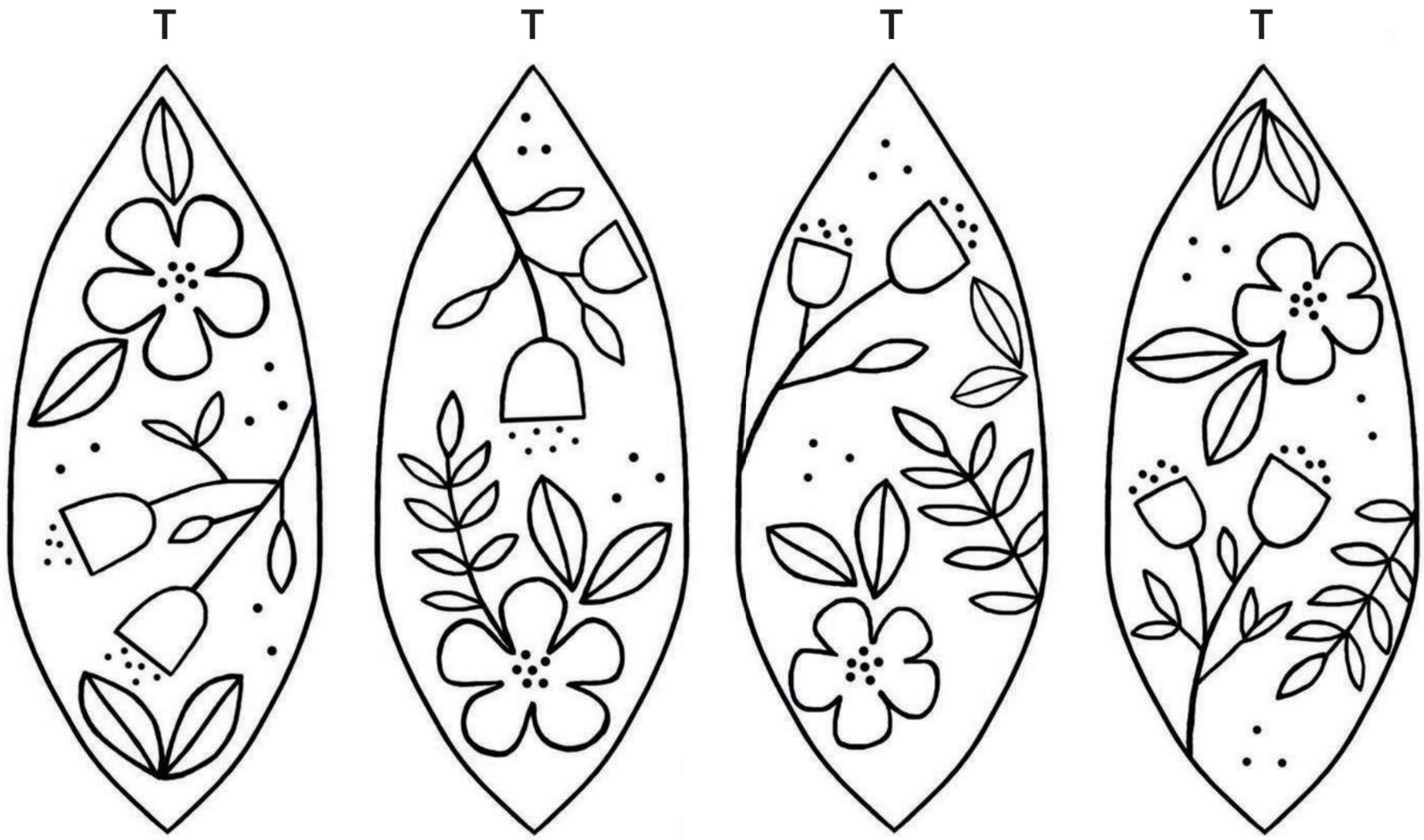
HERE ARE ALL THE TEMPLATES YOU NEED
TO MAKE THE PROJECTS IN THIS ISSUE



BEE HOOP

Page 14
Pattern at 100%

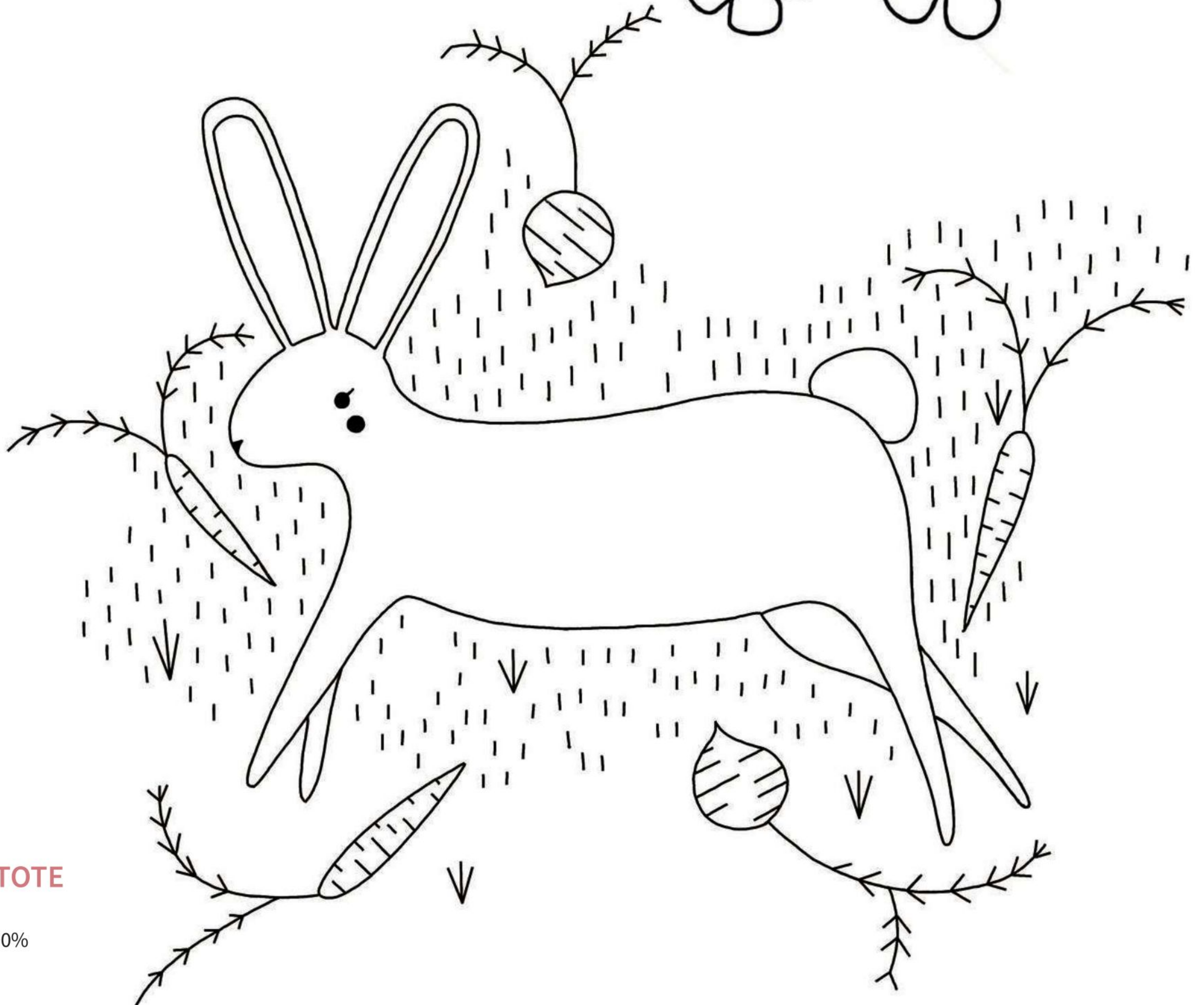
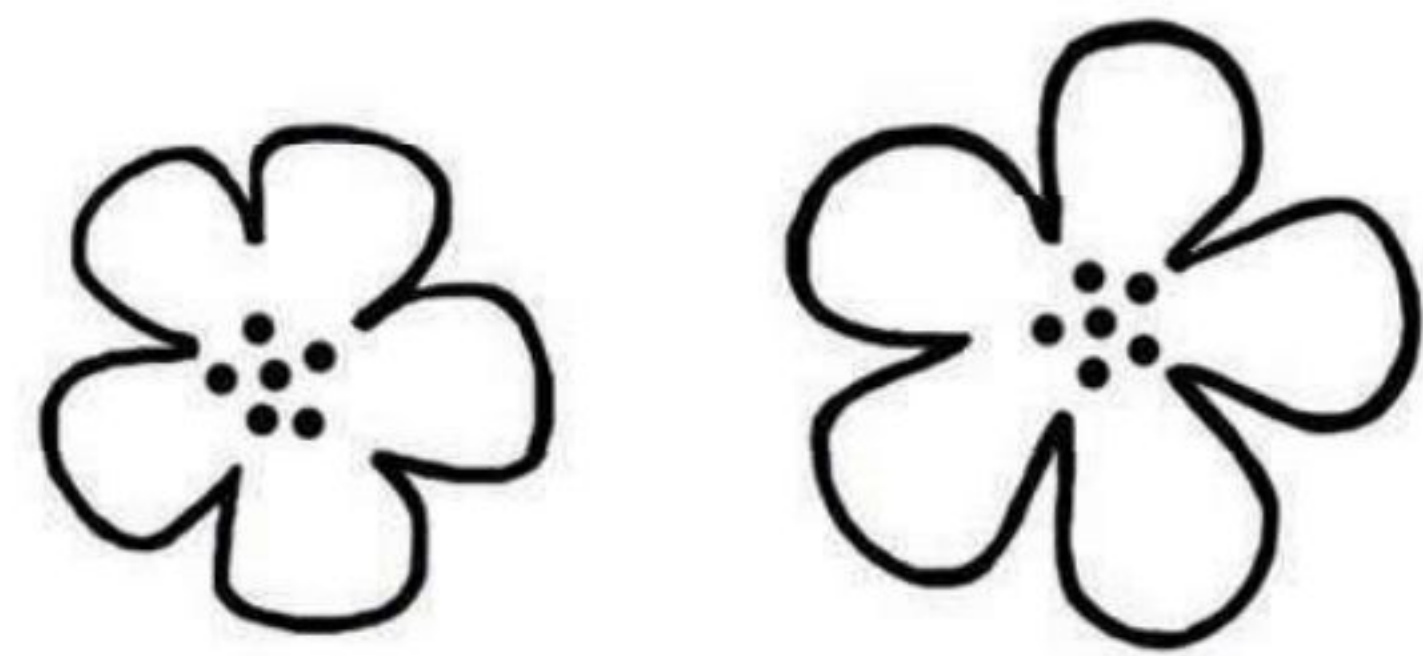
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FELT EGGS

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Pattern at 100%

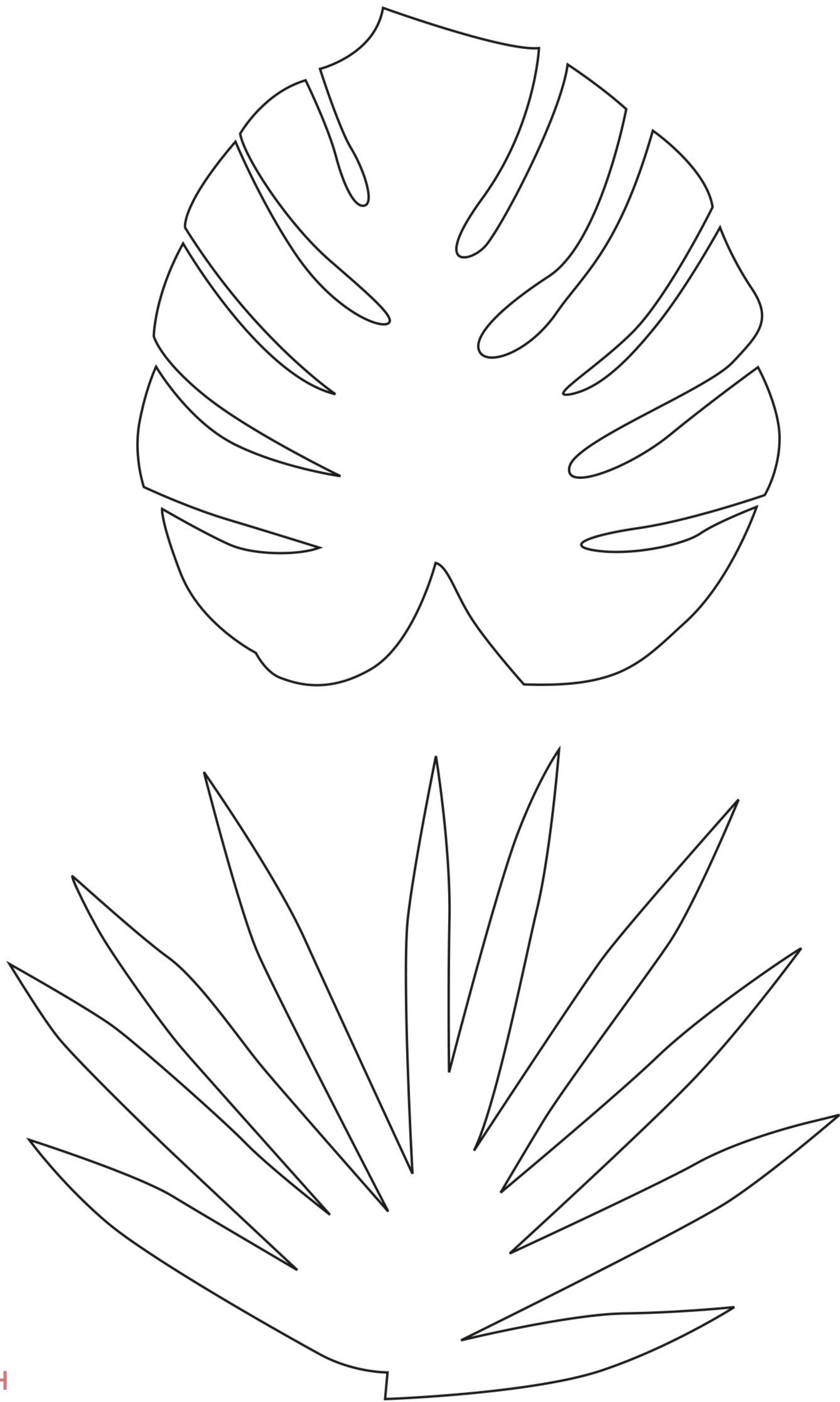


RABBIT TOTE

Page 42

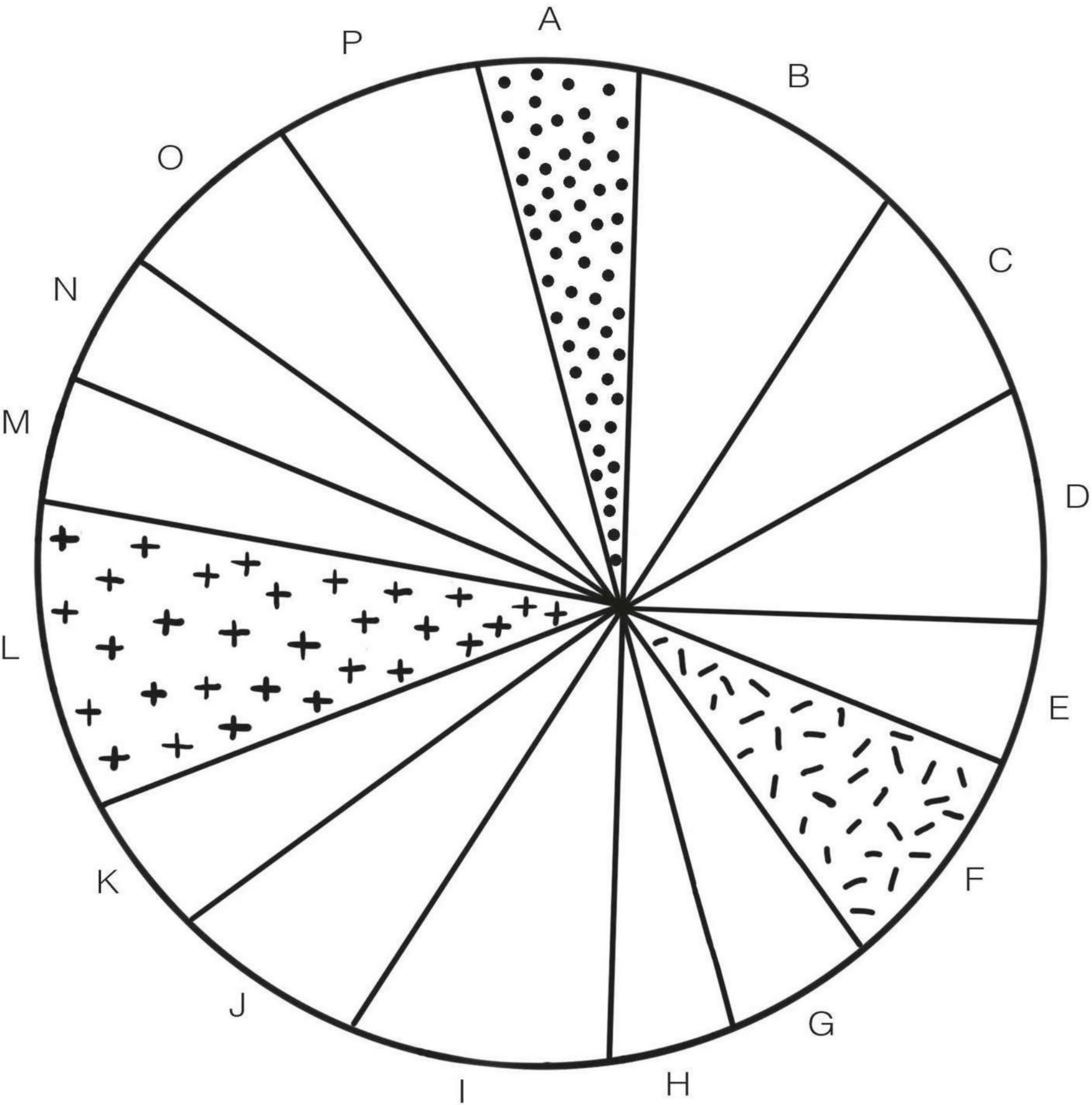
Pattern at 100%





MACHINE POUCH

Page 34
Pattern at 100%



RAINBOW HOOP

Page 45
Pattern at 100%



Stitched
with love
Make beautiful
things
This is
my happy
place

CRAFT BANNER

Page 39

Pattern at 100%



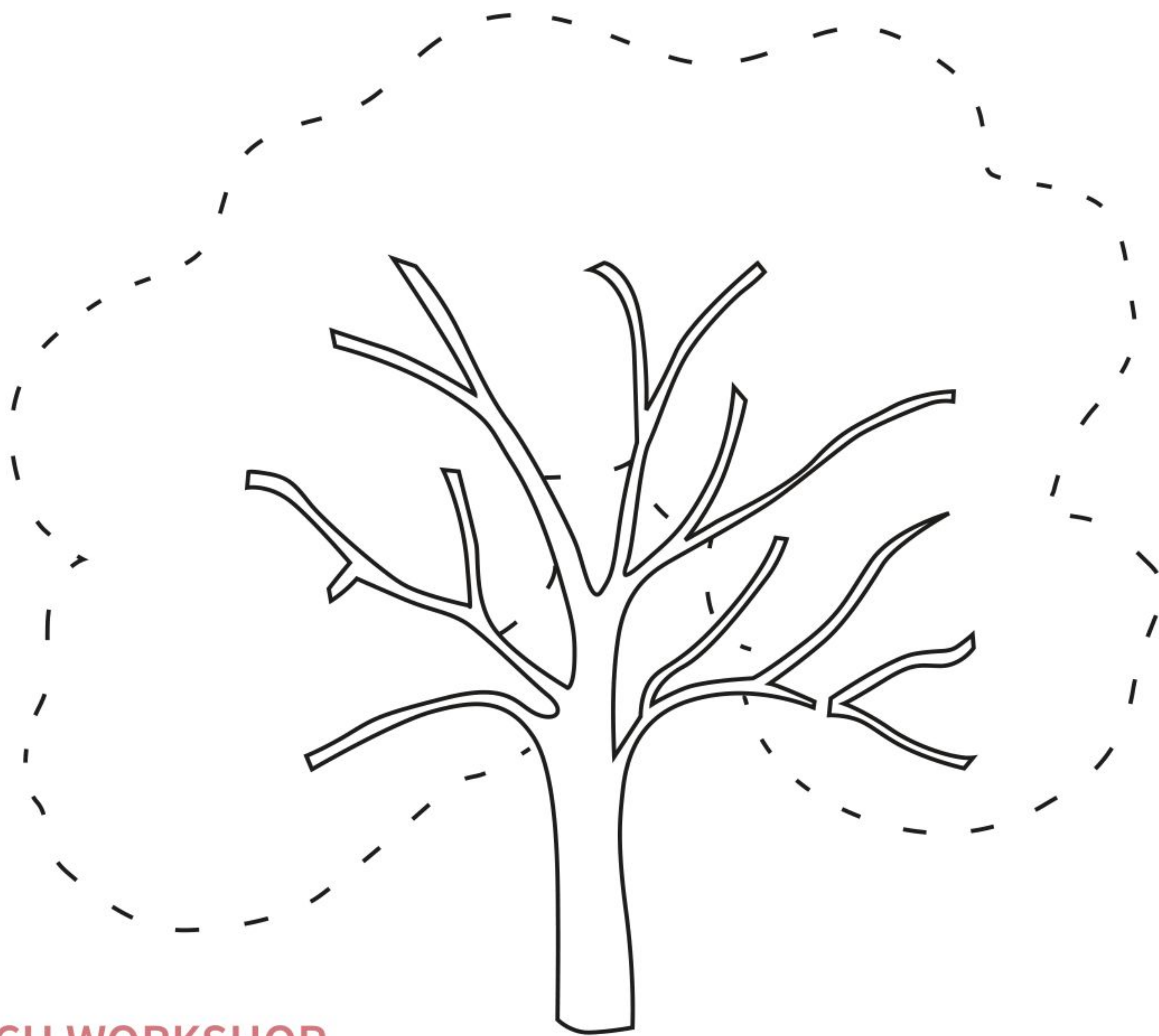
Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo Pp
Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz

CRAFT BANNER
ALPHABET

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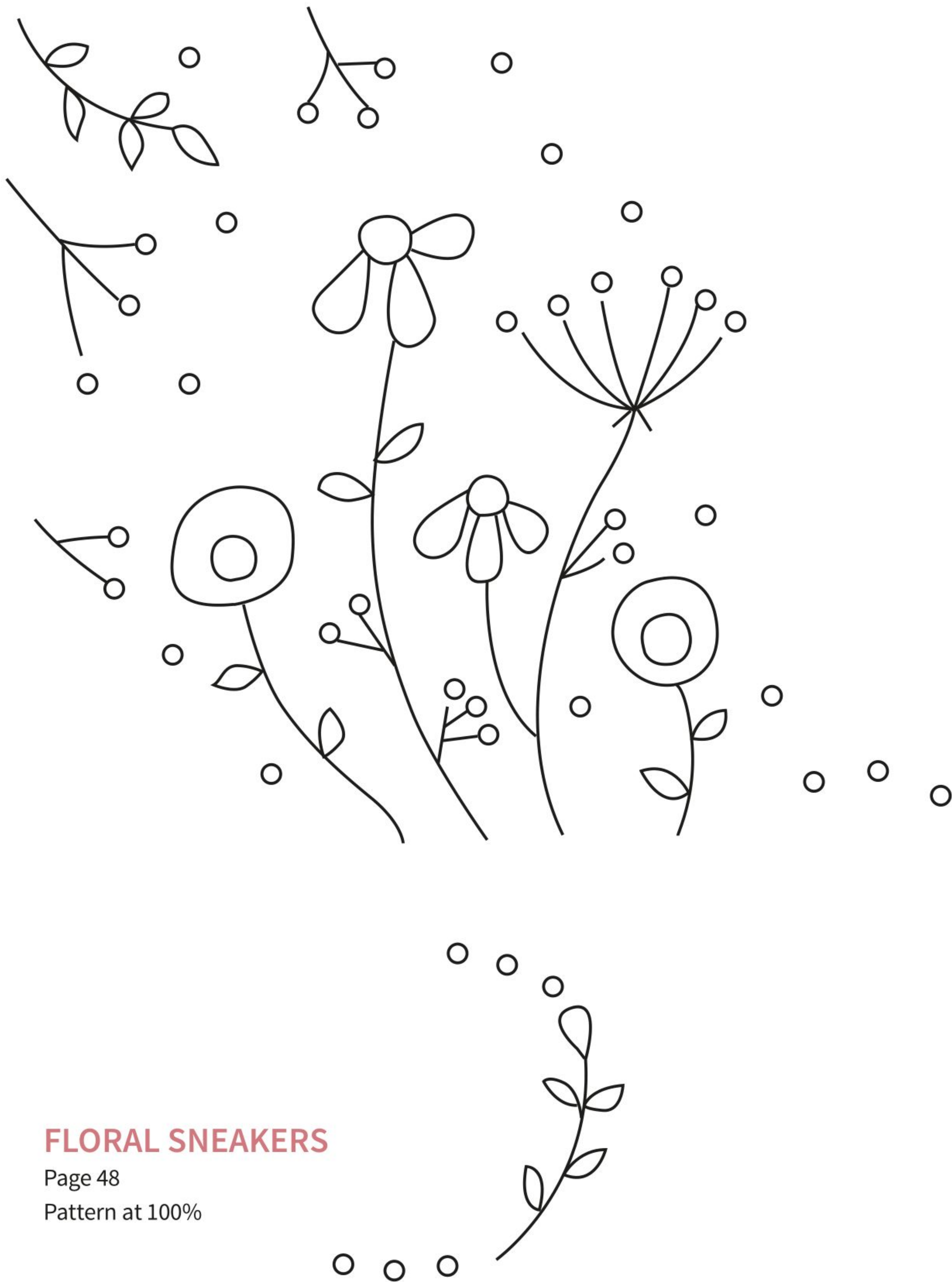
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STITCH WORKSHOP

Page 30
Pattern at 100%



FLORAL SNEAKERS

Page 48
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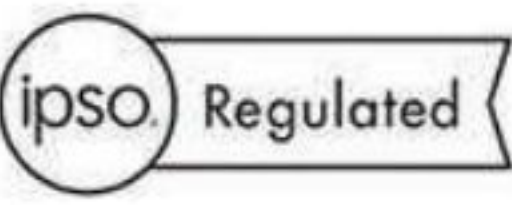
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Next issue



13 PROJECTS

Floral fiesta

TREAT YOUR DENIM TO A SPRING MAKEOVER

SASHIKO
MADE EASY
WITH OUR
STEP-BY-STEP
GUIDE!



RAINBOW CHAINS
THINK OUTSIDE THE HOOP FOR
MARIGOLD + MARS' SUNNY MOTIF



EXQUISITE STITCHES
SEW AN EXCLUSIVE DESIGN BY
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MEET THE DESIGNER
DELIGHT IN EMILY FERRIS' NATURE-INSPIRED ARTWORKS



YOUR GIFT!*

19 EASY IRON-ON
MOTIFS TO STITCH

+ WILD CAMPING
THEME WITH MIX
& MATCH DESIGNS

On sale
Wednesday
1st April



Elizabeth Pawle's large scale hessian pieces are a glorious mixture of freeform stitching and utilitarian fabric. Working with pre-cut bundles of yarn, she chooses lengths at random and works them into whatever shapes she fancies until the canvas is covered, resulting in a textured tapestry of colour. Nothing is planned other than the size of the fabric.

What's the appeal of working with hessian?

I love it for the same reasons many don't – it's hard on the hands, it sheds horribly when first cut, and to get a right angle is impossible. But I love that with some work it turns into a soft, tactile, multicoloured canvas, proving that simple really can be beautiful. Lately I've returned to working with negative space on the hessian too, giving every stitch extra breathing room so that each leads the eye to the next.

Why do you always work freeform?

I love to watch work to unfold. Working the way I do gives me the freedom to experiment with colours and textures.

“Working the way I do gives me the freedom to experiment with colours and textures”

Tell us about this piece, Sky Lagoon.

Before creating it, I had slowly fallen into a creative rut. I was experimenting less and although I loved each piece I created, I felt monopolised by the admin side of running a business and I was struggling to juggle work and family life. I felt I was failing at everything. One day I was tidying my studio and I came across my original embroidered piece – sewn six years ago on a scrappy piece of hessian, with threads and yarns now long gone. It occurred to me that this little piece was like a map, with its markings leading to the next piece, which had led to the next and so on. I sat down with a square of hessian and some wools and started stitching Sky Lagoon. And when it was finished, sure enough it looked like a map. This new perspective on my work has completely rejuvenated me!

Where did the name come from?

I always name my pieces as soon as they're finished, and it often takes me ages to come up with the right thing. I work beside a window, which gives me a huge expanse of sky to look at, and on the afternoon

I finished this piece I'd noticed

that the light outside was unusual. The sky was dotted with countless little clouds and the sun was shining around them. They looked like islands in the sky. The name Sky Lagoon followed easily! ☺

ELIZABETH PAWLE



Modern textile artist Elizabeth Pawle works out of her studio in Suffolk. Her abstract, freeform embroidered

and woven wall hangings are rich with texture, unusual colour combinations and organic shapes. Elizabeth also dyes yarn. www.elizabethpawle.com

Gift templates



HERE ARE THE SPRING BLOOMS TEMPLATES YOU
WILL NEED TO MAKE THE COVER GIFT DESIGNS



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STITCH
beautiful
THINGS

the best is
yet to come

pick a posy

all things
grow with love

YOU ARE THE
spring
IN MY STEP

LIVE LIFE
in full bloom

TIME TO
bloom

spring is
in the air!

freshly
picked

Hooray
FOR SPRING!





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